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DESPERATE LIVING

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BO HOPKINS
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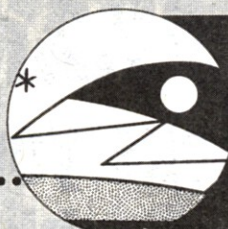
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PSYCHOTRONIC® NUMBER 28, 1998

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MICKY SPILLANE is one of the best selling and most recognized authors off all time. PV is honored to offer an exclusive interview covering his humble professional beginnings (writing for comic books) and his thoughts on all the movies and TV shows based on his writing. I like the fact that Spillane, the son of a mixed Catholic and Protestant Irish couple, is a Jehovah's Witness. Max Allan Collins and fellow Spillane buff James L. Traylor wrote an Edgar-nominated critical biography of the king of hardboiled writers (*One Lonely Knight: Mickey Spillane's Mike Hammer*, Popular Press, 1984). Collins and Spillane have become friends in recent years, collaborating on a series of anthologies for Signet Books (most currently, *Private Eyes*) and a science-fiction comic book series, *Mike Danger*, for Big Entertainment. Spillane also appeared in cameos in Collins' two black-comedy *MOMMY* movies starring Patty McCormack (who Collins also interviewed for PV).

LIZ RENAY was being groomed as a Monroe type movie star when she was sent to a federal penitentiary for nearly three years. The knockout part Iroquois blonde actress and girlfriend of famous actors and gangsters is from Arizona. She became an author, artist, stripper, and was married 7 times. She was in movies by Ray Dennis Steckler, TV Mikels and *DESPERATE LIVING* by her biggest fan, John Waters. There are now plans to film her outrageous life story. Spare Parts columnist Dale Ashmun (from Nebraska, L.A., NYC and currently New Orleans) visited Renay in her Las Vegas home, and like Waters, found her to be "the happiest person in the world."

DAVID MARKS was (and is) a member of The Beach Boys, America's best and biggest 60s band. I didn't see the group until the 80s (opening for an Indians/Yankee game), but they were the first rock and roll band that I connected with in elementary school. Try to imagine being a 14 year old kid playing guitar in a group that is just starting to be an international phenomena, then being forced out by the leader's father (Murry Wilson). The New York Times recently ran a classic early Beach Boys with a surf board photo and identified Marks as Al Jardine. We're here to set the the record straight and tell you about Marks' 35 years of near fame. Prof. Fred Hopkins also interviewed James Hong, Edd Byrnes and Conrad Brooks for PV. More of his exclusive rock star interviews will be in future issues.

BO HOPKINS has one of the most authentic deep Southern accents in Hollywood. After his glory days in *AMERICAN GRAFFITI* and Sam Peckinpah movies, it might seem like Hopkins is only in direct to video junk and on those Cigarest commercial, but he has recently worked for Oliver Stone (*U-TURN*) and Tarantino (*DUSK TO DAWN* sequel) and



PSYCHOTRONIC® NUMBER 28, 1998

THANKS TO: R. G. Armstrong, Bo Hopkins, David Marks, Liz Renay, Mickey Spillane, Steve Brigoti, Rob Zombie, Eric Caiden, Gordon Smith, Renata Somogyi Butera, Emma Taylor from Glasgow, Ken Lamplugh, Ian Johnston, Carl Thompson, Ed Learner, Frank Henenlotter, Barry Monash, Brian D. Horrorwitz, Cape Copy Center, Alpha Blue Archives, Geffen Records, Shocking Video, Midnight Video, VCI, Luminous, Scorched Earth, Video Search Of Miami (VSOM), Incredibly Strange Filmworks, Englewood Ent, Video Vortex, Video Vault, Estrus, Lone Eagle, Something Weird (SW), Just For The Hell Of It (JFTH), Sinister Cinema, The Fang, APix, 20th Century Fox, LIVE, New Line, and E. I. And thanks to The Callicoon, NY Theater for it's first 50 years of cinema entertainment.

DEDICATED TO: Tony Blow

COVER: Albert Zugsmith's
CONFESSIONS OF AN OPIUM
EATER

**SOME (full and part)
NATIVE NORTH AMERICAN
MUSICIANS AND SINGERS**

MARVIN RAINWATER
JOHNNY CASH
LINK WRAY
JACKIE LEE COCHRAN
TINA TURNER
BUFFY ST. MARIE
CHER
PAT AND LOLLY VEGAS
(REDBONE)
JIMMY CARL BLACK
(The Mothers)
JESSIE ED DAVIS
(Taj Mahal band)
ROBBIE ROBERTSON
JIMI HENDRIX
TOM PETTY
BILL CLINTON

we see a Bo revival coming. He also tells about how a South Carolina kid in a lot of trouble became a movie actor. Justin Humphreys has also interviewed L. Q. Jones, Royal Dano, Richard Bakalyan, R. G. Armstrong and Jonathon Haze for PV (so far).

R. G. ARMSTRONG from Alabama talked about his early days on TV westerns, acting in GARDEN OF EDEN (!) and his first Peckinpah roles last issue. This time he's back to cover some high points of the last almost 30 years, working with everybody from Warren Oates to Warren Beatty and Fred Williamson to Wim Wenders. Now in his 80s, he's still acting. R. G. was interviewed by fellow Southerner Justin Humphreys

We (Mia and I) are about to open a local, (very) small town video store. We have a location and now we need to stock it. We could buy from companies that buy and resell used tapes but I thought I'd try PV readers first. We're offering bottom dollar for SP speed VHS tapes of feature films from any era, any country (as long as they're subtitled or dubbed), of any type. Unlike what I like to review, we are not looking for out of print, rare or obscure titles, but do want to build a large collection of quality horror, action, sci fi, exploitation, cult, drive-in, film noir, kid movies, fantasy, musicals, westerns, Hollywood classics (including anything on the recent AFI top 100 list)... As long as the tapes and boxes are in good shape, we'd be interested in buying or trading (subscriptions or merchandise) for them. No bootlegs, dupes, promos, or hard X titles! Please call, fax or write (info on opposite pg.) if you want to clear out all or part of your video collection or just have a few appropriate tapes you know you'll never watch again.

The Music Palace on The Bowery (near Canal St.) in New York's Chinatown has closed. When I moved to NYC, there were four Chinese theaters in Chinatown (and another one in the Lower East Side). There were still 3 Chinese theaters to choose from (plus a part time one in the Lower East Side) in the late 80s. One was underneath the Manhattan bridge. The biggest is now a Buddhist temple. Videos hurt but the last straw was major Hong Kong actors and directors making movies in America and New Line distributing Jackie Chan movies (usually the biggest grossing titles) through the major chains. Sometimes, with only a poster with no English words for reference, I'd see amazing action movies, comedies that made little sense to me or movies that were so bizarre, I think I just dreamed that I was watching them in a what I imagined an opium den was like. I miss the unique affordable candy counters, the awkward misspelled multiple subtitles, and even the sometimes standing room only crowds almost as much as going to 42nd street.



GHoulARDI/PAPA/BIRD...

The Ghoulardi stuff in PV #2 and #25 made me wish I had grown up in Cleveland. I'm sorry I never got to see his show. I knew I would have to order the Ghoulardi book at once. - **Leigh Buck (Bethlehem, PA)**

The Trashmen's "Surfin' Bird" is heard on a car radio in the Aussie road thriller HEAVEN'S BURNING (97), which is quite good. - **Michael Will (Montreal)**

I happened to be listening to GOOD MORNING AMERICA - Sunday edition when all of a sudden and outta nowhere, The Cramps' "Surfin' Bird" starts comin' from the TV. It was used as a bumper to intro a special interest story on bird evolution. A damned good way to start a Sunday morning if you ask me! - **S. Byron (S. F.)**

The Gboul (Ron Swede) is back! His new show debuted on Friday night July 10 (11:30) on Cleveland's UHF channel 55 (WBNX). They plan to show some 50s movies (KILLER SHREWS, ATTACK OF THE GIANT LEECHES, THE GIANT GILA MONSTER...). His web site is [www. Gboul.com](http://www.Gboul.com). The Gboul vs. Son Of Gboul conflict is bound to heat up and as I prematurely predicted back in PV #24, Cleveland is the only city in the world (!) with three local horror host TV shows. I think this is worthy of national (international?) media attention. And I bet they all play "Papa Ooom Mow Mow."

The 2nd Ghoulardi Fest will be on Oct. 10/11. Check out The Ghoulardi web site (www.Goulardi.com) for news and audio and video clips! Cleveland Memories sells shirts, pins, buttons, tapes... relating to Ghoulardi (and the much missed Euclid Beach amusement park where Ron Swede first met Ghoulardi). 4083 S. Cleve-Mass Rd. #192, Norton, Ohio 44203.

As Ernie would say, 'Scratch glass and get bent little neighbors.' - **J. Kozack (Perry, Ohio)** Or as he said on his "Ghoulardi Surf" single, "The whole world's a purple knif." and "Hey, baby, I think we're in a lot of trouble."

MARY WORONOV

Thanks for the Mary Woronov interview. I just think she's the cat's meow! - **Leigh Buck (Bethlehem, PA)**

The Mary Woronov interview was fantastic. I've read a couple of interviews before, and Ms. Woronov always came across as so damn reasonable. It was great to read something where that wonderful

demented personality came through. While my high school compatriots were busy wallpapering their walls with Farah Fawcett, I preferred to think of the woman who played Calamity Jane and Miss Togar as the absolute goddess of my teenage lust. - **Chris Harris (Toronto)**

Despite what Mary sez, SEIZURE is easy to find. I can't remember what she did in the lousy THE ONE AND ONLY, but that makes two movies she did with Herve Villacheize. I recently saw Woronov with Paul Bartel on one of those Saturday morning GOOSEBUMPS type shows (in green makeup). - **Hugh Shelton (Centerline, MI)** *She's also featured in LOU REED: ROCK AND ROLL HEART, the (very good) recent PBS special, now on tape (Fox Lorber).*

Thanks for the (interview with) Mary Woronov. There was some new info there (for me) about her being married to Theodore Gershuny. I ended up calling him to ask about SUGAR COOKIES. - **Greg Pierce (The Andy Warhol Museum, Pittsburgh)** *Pierce programs movies at the Warhol Museum and is planning to show CREATION OF THE HUMANOIDS and FLESH FEAST! CHELSEA GIRLS is on 4 tapes (for \$35) from TV EYE (Anthony Pradlik), 14 Fieldstone Dr. #348, Hartsdale, NY 10530 or from Video Vortex (see ad). And that was Richard Von Busack (of S. F.) who supplied a few Woronov quotes.*

CONRAD BROOKS

About four years ago I found an old Bell And Howell 16mm camera and set out to see if it worked, shooting a short over two

Sundays. Conrad Brooks was in town to make an appearance at a showing of PLAN 9. He had some free time and agreed to let me film him if I bought 20 bucks worth of stuff he was selling. The star, Paul Bearer, was singer for the Philadelphia bands The Serial Killers and 3 Foot Acid. - **Jim Stramel (Richmond, VA)**. *The title (MY ASS IS BLEEDING) didn't make we rush to watch it, but Brooks does the intro and is one of the horrified people on the street who see a screaming guy dripping blood run by. PRODIGAL SON (87) and THE ASTOUNDING B -MOVIE LIFE OF CONRAD BROOKS are available from Fred Hopkins (see ad) and IRONBOUND VAMPIRE (aka BRAIN ESCAPE) is from E. I.*

R. G. ARMSTRONG

I actually recall seeing R. G. Armstrong in GARDEN OF EDEN in a theatre in the 50's when I was about 13! The cashier would let any kid with the money in. After I saw him in that, he began to appear all over the TV tube, almost immediately. - **Ed Hurly**



My thanks to Justin Humphreys for his interviews with Jonathon Haze and R. G. Armstrong. I can't recall seeing Armstrong interviewed before, yet he's been on the screen or tube for decades. - **Timothy Walters (Muskogee, OK)**

JONATHON HAZE

Bruno Ve Sota had an incredible career in crap cinema and might be viewed as the homeless Orson Welles. Too few people know about the great INVASION OF THE STAR CREATURES. Then he directs FEMALE JUNGLE and even part of WILD WORLD OF BATWOMAN. Still, he is practically unknown. And it is time to settle this DAUGHTER OF HORROR thing once and for all. It is a masterpiece and if Ve Sota directed it he deserves the credit. -

Greg Wall (L.A.) Haze (who was a guest at *The Chiller* show in April) worked with the late Ve Sota many times. The photo on pg. 55 (Haze with the *Corman's*) was taken by Steve Kiefer.

DANIEL ROEBUCK

Roebuck's interview could have been titled "Dumb horror dweeb gets lucky." While I always wondered what happened to the RIVER'S EDGE goon, I'd sooner starve than touch MATLOCK. Well, ya gotta eat. - **Hugh Shelton (Centerline, MI)**

REVIEWS

RE CHLOE: The Daffy Duck cartoon "The Impatient Patient" opens on a dark swamp with a soft voice calling "Chloe" The voice quickly becomes Daffy screeching the name, trying to deliver a telegram addressed to her. "Chloe" turns out to be the Hyde persona of a mad swamp doctor. So that's what that opening gag was about! Live Entertainment's previous incarnation USA Video once released THAT'S THE WAY OF THE WORLD. Their box labeled it a Lorimar presentation and the tape opened with a U.A. logo. MYSTERIOUS TWO (PV #25) was a failed pilot. I guess each week would offer a clue to the Two's identity, like THE INVADERS or EARTH FINAL CONFLICT. - **Marc E. Heuck (Columbus)**

Marshall Neilan (CHLOE) was a big time (boy wonder) silent director for major studios. He even directed Mary Pickford. A short temper plus a drinking problem killed his talkie career. He died in 1958, forgotten and forlorn. The song "Chloe" was also a big hit for Fred Waring And His Pennsylvanians. The great Spike Jones did a spoof of it. - **Harold Pfeffer (the Bronx)** "Chloe (Song Of The Swamp)" made the national pop charts by Paul Whiteman (1928), Spike Jones (45) and Louis Armstrong (53). That Daffy Duck cartoon was from 42.

WEREWOLVES ON WHEELS is called BLUTNACHT DES TEUFELS (Bloodnight Of The Devil) in Germany. The video cover uses the same artwork as in PV #27. - **Andreas Pieper (Munster, Germany)**

In Keven Brownlow's *The Parade's Gone By*, he states that The Danish Film Museum had a copy of Christensen's SEVEN FOOTPRINTS TO SATAN, which he viewed in Copenhagen. Does anybody know what happened to this copy of the film? - **David Group (Buffalo)** I don't know, but *Shocking Video* has turned up a copy (see ad). Steve

Brigoti who has seen the stag film mentioned in last issue's letters, says that it definitely does not star Creighton Hale (who was a devout Catholic) from THE CAT AND THE CANARY and SEVEN FOOTPRINTS TO SATAN.



That's Ron Slinker as (THE AMAZING) MR. NO LEGS (PV #26). - **H. Pfeffer (The Bronx)**

All 3 shorts of Pat Bisbow's cool ADVENTURES OF EL FRENETICO AND GO GIRL series (reviewed in PVs # 20, 25 and 27) are now on one tape (from Provisional) as they should be. SOUTH PARK's Matt Stone (not Trey Parker) stars in CANNIBAL! THE MUSICAL! It was Joseph Parda in a video store scene in THE BLOODY APE, not Keith Crocker (they were once partners in publishing the *Exploitation Journal*). The copy of the THE WAX MASK I reviewed was from Video Vortex. Screenwriter R. Wright Campbell and actor Robert Campbell (THE YOUNG RACERS) are of course, the same person. THE RAMONES "WE'RE OUTTA HERE" also comes in a box with a CD and a booklet. That's Billy Lee Riley who does "High Heel Sneakers" on SCOPITONE MANIA 3. The music clips in DISC O TECH HOLIDAY were not actual Scopitones. The (Scottish) lead singer of Forever More (in PERMISSIVE) later was in The Average White Band. Ferd and Beverly Sebastian starred their son Tracy in ON THE AIR LIVE and later starred son Ben Sebastian in ROCKTOBER BLOOD (86). CUTTING CLASS (PV #26) was aka ALL AMERICAN MURDER. The ridiculous 1989 Alabama gore movie FATAL EXPOSURE (PV # 10) starring Blake Babner (from Chuck Vincent movies) is now called MANGLED ALIVE! on tape from Monument.

THIS GUN FOR HIRE (PV #25) is now from First Cinema (707) 279-4162. BEACH BABES FROM BEYOND 2 (PV #23) is now BEACH BABES 2: CAVE GIRL ISLAND from Cult Video and is available unrated or in an R version. HAUNTED SYMPHONY (PV #21), played on Showtime as HELLFIRE, and is on tape as BLOOD SONG (not to be confused with the Frankie Avalon movie reviewed in PV #25).



ADVENTURES OF EL FRENETICO AND GO GIRL

OBITS

A great film came to mind when I read last issue of the sad death of John Ashley who I saw in many JD, rock and roll flix. I am convinced that when I first saw Stanley Kubrick's THE KILLING (in 56) it included a scene at Elisha Cook's apartment where sluttish Marie Windsor (as his wife)

watches a rock and roll singer on TV. Said singer being John Ashley. I bought the tape and did not find this scene, nor have I ever seen it when screened on television. Have I flipped my lid or not? Good old John, he kept his 50s punk haircut in every movie I saw him in. Even when The Beatles ruled and mop top had replaced 50s bop. - **Paul Barrett (Penarth, S. Wales)**

Sorry to read about John Ashley, whose films were a major part of my drive-in experience. I found one of his singles (on Dot) at a flea market. I remember Stubby Kaye on a Saturday morning TV show called SHENANIGANS. A relative gave me Milton Bradley's home version of the game as a gift. - **Conrad Widener (S. Connellsville, PA)** That 64/5 kids program (which I had forgotten about) was on ABC.

According to The Star, the late Elisabeth Brooks was romantically linked to Kristy MacNichol. They claim MacNichol left EMPTY NEST in order to take care of her when she was dying. - **Marc E. Heuck (Columbus)**

At a time when some criticized the Beach Boys for being out of it and non political, the late Carl Wilson refused to serve in the armed forces (in Viet Nam) and was assigned special work as a CO. Wilson was married twice and had two solo LPs. He also sang on David Lee Roth's hit remake of "California Girls." Sonny Bono's (4th) wife has been voted into his Congress seat (!) Nicolette Larson's husband was session musician Russ Kunkle. Emil Sitka was also in THE NUT HOUSE (92).

OTHER INTERVIEWS

I bought a British tape of an obscure movie called PART TIME WIFE with Andrew Robinson. It's directed by Arthur Marx and I couldn't find anything about it. Robinson didn't mention it in his interview in PV #23. It's a thriller with nudity and Keenan Wynn, Alex Rocco and Judith Brown. - **Andreas Pieper (Munster, Germany)** *It seems to be aka A WOMAN FOR ALL MEN (75), one of 4 features Marx made in a row for General Film Corp. (BONNIE'S KIDS, DETROIT 9000...) before moving to AIP (FRIDAY FOSTER, MONKEY HUSTLE...).*

I sell the original issue of "The Haunted Pussy." The title is COME WITH ME, MY LOVE. It has to be Wishman. During the girl/girl scene with Annie Sprinkle the camera zooms over to a dried out potted plant. The music is from various Wishman films and during the bathtub/radio murder scene, the explosion shot is from the trailer for DOUBLE AGENT 73. You didn't mention Annie getting stabbed by the flying butcher knife! - **Scott Lawrence (10421 Alan Dr., River Ridge, LA 70123)** *75 year old Doris ("I didn't make sexploitation movies.") Wishman was a welcome guest on CONAN (!) on March 20. A Chesty Morgan clip (with Harry Reems) was shown and she showed a photo of her missing cat. This was during a four day Wishman series at Anthology Film Archives in NYC. They screened NUDE ON THE MOON, BAD GIRLS GO TO HELL, DOUBLE AGENT 73, and LET ME DIE A WOMAN.*

SWEEPSTAKES (Edd Byrnes) was not a game show. It was a MILLIONAIRE-ish drama series about contestants of a sweepstakes. It aired half a season during NBC's hellish early 80s, when they couldn't buy a hit, but I watched it religiously. Variety reports that Monte Hellman has been signed to Miramax to adapt and direct Elmore Leonard's FREAKY DEAKY with Quentin Tarantino and Lawrence Bender producing. - **Marc E. Heuck (Columbus)** *Ian Johnston reminded us that Edd Byrnes had a memorable role on QUINCY. He and singer Roger Miller played (?) free basing drug addicts. And did anybody catch Dick Bakalyan as a devil on a special episode of MILLENNIUM - ?!*

ETC.

Re: The Mondo Macabro book. Yes, I did know that Turkey made unauthorized films of copywrited characters. Back in 93, I earned the hardest \$100 of my life when I edited a Turkish film student's dissertation. That paper revealed how there were Turkish films featuring

Dick Tracy, Batman and The Phantom. - **Patric Lozito (Brooklyn)**

More Americans who moved to Europe to revive their careers: Link Wray (UK and Denmark) and Mitch Ryder (Germany). Both have produced impressive European bodies of work and are still recording and kicking out the live jams to this day! - **Neal Solomon (Placitas, New Mexico)**

More Americans who moved to The UK... Mario Lanza, Johnnie Ray, Lou Christie, Slim Whitman, The Deep River Boys, The Delta Rhythm Boys (to France), Golden Gate Quartet (France, Germany) and Goldie And The Gingerbreads. - **H. Pfeffer (The Bronx)** *Goldie was later aka Gena Raven of Ten Wheel Drive. She also produced the first Dead Boys LP!*

Here are more white artists who had more than one top ten record on the R+B charts - The Diamonds (from Ontario) (4), the Dovells, from Philadelphia (2), and Dion! "Runaround Sue" went to #4 and "Ruby Baby" went to #5. Not bad for an Italian kid from The Bronx! - **Harold Pfeffer (The Bronx)**

I finally socked away \$30 from my Pabst fund and bought the PV Guide. I can't believe I waited so long - you actually reviewed PIN, a movie that I've pushed on my friends for a long time. I first saw it on Toronto's First Choice cable station. It's star, David Hewlitt did a lot of Canadian TV. I haven't seen him in anything else besides THE PENTHOUSE and SCANNERS 2 and that's too bad. - **Ryan Weyls (Westlake, Ohio)**



Delta Rhythm Boys

The Sci Fi channel showed THE PROJECTED MAN with (negative) comments about women drivers cut out. Don't tell me they are censoring these things for anything un- PC? Rhino's JAILBAIT was bad enough. The Cinemax version of JOURNEY TO THE 7'TH PLANET and DR. STRANGE (sci Fi Ch) seem to have similar problems. - **Scott Lawrence (River Ridge, LA)**

I liked your editorial about the state of TV news these days. I also find this (news stories shot in a pseudo-realistic fashion) disturbing and challenge you to watch more than five minutes of either NYPD or HOMICIDE. The camera never remains still. The producers of these shows try to emulate a cinema verite style the way those AT&T commercials used to, but it seems pretentious to me (though apparently enough people like them that they've been honored with awards). - **Lorne Marshall (Baltimore).** *Considering the statistics concerning USA drug use, I think these techniques are popular because most of the people making the shows and many of the ones watching them are high at least part of most days. The problem is that the people behind the camera are making good money and can afford their (overpriced illegal) drugs. The ones watching TV for (?) hours a day are being hopelessly hypnotized to spend the little money they have.*

I always find something of interest in Dale Ashmun's Spare Parts but that Michelle Angelo photo was incredible! Ms. Angelo looks like a cross between Bettie Page and Brit "Page 3" Girl Samantha Fox. David Cronenberg (not Lynch) directed SHIVERS aka THEY CAME FROM WITHIN (last issues To Avoid Fainting). When SCANNERS was released originally, the Saxon Theater held a Cronenberg festival, showing SHIVERS, RABID, THE BROOD and then SCANNERS. I knew then that Michael Ironside was destined for greatness. - **Dan Cziraky (Newark)**

After the banner on the cover of PV #27 and the "not to brag" section of the editorial, it would seem congratulations are in order. Note that I said would seem that way. I'm proud of you, but I'm angry too. I can live with an occasional goof like running a picture of Richard Rust with Glenn Corbett's obit. And I've learned it doesn't do any good to complain about the typos. *(the letter goes on here about revive being spelled wrong in bold caps)* I feel bad for you, but it isn't the first time you've publicly embarrassed yourself like this, so if it doesn't bother you, I'm not going to get bent out of shape about it. I am upset, though, about the error I found on page 8. I direct your attention to the last paragraph in the third column: "a remastered edition of David Lynch's SHIVERS." Good God, Michael - David Lynch?!? - **Larry Becker (NYC)** Yeab, of course it's Cronenberg. I make mistakes. Too many. Some make me cringe too, but no, I'm not embarrassed. You do seem to be bent out of shape though. I always try to correct errors that matter in the next issue (most publications don't even bother doing that). You try publishing, editing, and writing most of a magazine (while also doing bill collecting, ad sales...) for minimal profits that don't even come when your distributors declare bankruptcy. And by the way, Frank Uhle (and other past proof readers) have done fine jobs, but due to scheduling



Rob Zombie

problems, they never even see all the pages.

We saw Link Wray play at Tramps in NYC (in May) and he was as awesome as I had hoped. I had seen Wray in the 70s when he was backing Robert Gordon (which now seems kinda like if Jimi Hendrix had lived and had to back David Johansen). Some people complained about Link's Danish wife who spends the whole show on stage either dancing or adjusting his long pony tail, but so what? The man deserves whatever he wants (including more fame and fortune). He also was a guest on CONAN, doing an extended "Rumble." Conan bowed to him (as he should) but they made Link's wife play tambourine.

On TNT this summer (if it's not too late) check out Monstervision hosted by Joe Bob Briggs for a summer of ten Saturday night double and triple bills with special guests (including Wes Craven, Ice T and Roddy Piper).

Tim Burton will host AMC's 27 title Monstermania marathon (Oct. 26 - Nov. 1) featuring everything from DR. CYCLOPS (40) to WHEN DINOSAURS RULED THE EARTH (70), movies from Hammer, Corman and Castle and classic like THEM ! (54), CURSE OF THE DEMON (58) and BLACK SUNDAY (60).

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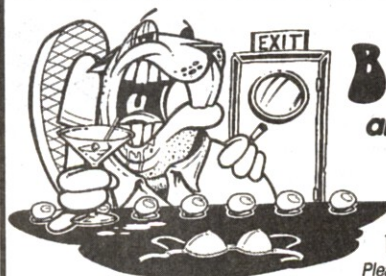
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DUMMA

ANCHOR BAY has more Hammer releases: THE WITCHES (aka THE DEVIL'S OWN (66), FRANKENSTEIN CREATED WOMAN and THE MUMMY'S SHROUD (both 67), THE DEVIL RIDES OUT (68), the uncut UK version of THE SATANIC RITES OF DRACULA (73), and THE LEGEND OF THE SEVEN GOLDEN VAMPIRES (UK and US versions on one tape) and SHATTER (both 74) - all for \$14.95. The George Romero Collection includes NIGHT OF THE LIVING DEAD (68), the seldom seen SEASON OF THE WITCH (72), THE CRAZIES (73), in a collector's edition, and DAY OF THE DEAD (85). They also offer Hitchcock's REBECCA (40), SPELLBOUND (45), NOTORIOUS (46), and THE PARADINE CASE (47), THE NIGHT STRANGLER (72), the second Kolchak movie and new collector's editions of STRAW DOGS (71), Larry Cohen's Q (82), and IMPULSE (84).

COLUMBIA TRI STAR now offers these for \$9.98: THE DEEP (77), CHRISTINE (83), FRIGHT NIGHT (85), NIGHT OF THE LIVING DEAD (90), CANDYMAN (92), BRAINSCAN, WOLF and MARY SHELLY'S FRANKENSTEIN (all 94), and JOHNNY MNEMONIC (95). They also have a new special edition of CLOSE ENCOUNTERS and EASY RIDER (widescreen).

FOX LORBER has re-released Richard Lester's THE THREE MUSKETEERS (74) and THE FOUR MUSKETEERS (75) both with Christopher Lee and the mind blowing CHAPPAQUA (65), EMMANUELLE (75), and the documentaries ALFRED HITCHCOCK: MASTER OF SUSPENSE (73), LOU REED: ROCK AND ROLL HEART and SYNTHETIC PLEASURES are all \$19.99.

MGM is rereleasing these for just 9.98: AUDREY ROSE (77), PHANTASM (79) with 4 mins. of outtakes, LIFEFORCE (85), TEXAS CHAINSAW MASSACRE 2 and BREEDERS (both 86), PUMPKINHEAD and DEAD OF WINTER (both 87), CHILD'S PLAY (88), LEVIATHON (89), and LORD OF ILLUSIONS (95). (Question: How did BREEDERS get a major re-release!?). Six Monogram 40s CHARLIE CHAN movies (all with Sydney Toler and Mantan Moreland) are now \$12.95. CARRIE (76) is \$14.95 and there's a new POLTERGEIST 3 tape box. The Screen Epics series (widescreen or pan and scanned) includes: QUO VADIS (51), BEN HUR (59), EXODUS (60), JUDGEMENT AT NUREMBERG and KING OF KINGS (both 61), THE GREATEST STORY EVER TOLD (65) and THE SHOES OF THE FISHERMAN (68). THE LONG RIDERS (80) is now widescreen for \$14.95.

MPI has released Vols. 9 through 12 of their excellent HULLABALLO series, featuring legendary artists like Sam The Sham, Marianne Faithful, Paul Revere And The Raiders, The Shangrilas, Rocky Roberts And The Airedales (!), George Hamilton (?) and - The Hullaballoos! They also offer CLOSE TO YOU: REMEMBERING THE CARPENTERS, re-issues of the entire FACES OF DEATH series (just what we needed) and even IMAGE OF AN ASSASSINATION, an



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exclusive release of the ZAPRUDER film (!) with digitally enlarged, frame by frame images.

NEW LINE is rereleasing these for \$14.98: NIGHTMARE ON ELM ST (84), LEATHERFACE (89), CRITTERS 3 (91- with Leonardo DiCaprio's mug on the box and name above the title), JASON GOES TO HELL (93), EMBRACE OF THE VAMPIRE and THE HOWLING: NEW MOON



Acquannetta

RISE (both 94), and IN THE MOUTH OF MADNESS (95). And THE MACK is now only \$9.98.

NEW HORIZONS has released WOMEN IN CAGES, Jack Hill's THE BIG BIRD CAGE (both 72), and THE ARENA (73). The boxes, by the way, have Roger Corman's (not Pam Grier's) face on the sides. Meanwhile ORION has more Soul Cinema releases (many also with Grier): BLACULA and BLACK MAMA, WHITE MAMA

(both 72), SCREAM BLACULA SCREAM (73), FRIDAY FOSTER and BUCKTOWN (both 75). All are \$14.95. And for \$9.95: Larry Cohen's FULL MOON HIGH (81), THE BELIEVERS (87), Romero's MONKEY SHINES (88) and THE DARK HALF (93).

REPUBLIC is capitalizing on the new ZORRO by releasing THE BOLD CABALLERO (36) - in "Natural color," the serials ZORRO'S FIGHTING LEGION (39), ZORRO'S BLACK WHIP (44), starring Linda Sterling, and SON OF ZORRO (47) and re-edited features versions of ZORRO RIDES AGAIN (37) and GHOST OF ZORRO (49). The Legendary Ladies series includes: DAIRY OF A CHAMBERMAID with Paulette Goddard and Burgess Meredith (46), and ONE TOUCH OF VENUS (48) and TAM LIN (72), both with Ava Gardner.

20th CENTURY FOX has released these for \$14.95: THE DAY THE EARTH STOOD STILL (51), THE FLY (58), THE ALLIGATOR PEOPLE (59) and THE LOST WORLD (60). A MAN CALLED HORSE (70), TALES FROM THE CRYPT and THE POSEIDON ADVENTURE (both 72), and STRANGE DAYS (95) are now \$9.98 and THE ROBE (53), THE BIBLE (66) and PREDATOR (87) are available widescreen.

UNIVERSAL (formerly MCA) has 4 more Classic Horror releases: THE BLACK CAT (42) is not a remake, but features Gale Sondergaard, Broderick Crawford, Rathbone and Lugosi. SHE WOLF OF LONDON (46) stars June (LOST IN SPACE) Lockhart. JUNGLE WOMAN (44) and JUNGLE CAPTIVE (45) are sequels to the previously released CAPTIVE WILD WOMAN (43). WOMAN stars Acquannetta, J. Carrol Naish and Evelyn Ankers. Vicki Lane took over the ape woman role for CAPTIVE which also stars Otto Kruger and Rondo Hatton (!). Also on tape for the first time is HOUSE OF THE SEVEN GABLES (40) with Vincent Price. The Noir Collection (some for the first time) includes: the rare Fritz Lang/Kurt Weill YOU AND ME (38), THE GLASS KEY and THIS GUN FOR HIRE (both 42), Lang's MINISTRY OF FEAR, PHANTOM LADY (with Elisha Cook Jr.) and DOUBLE INDEMNITY (all 44), BLACK ANGEL (with Peter Lorre), THE KILLERS, and THE BLUE DAHLIA (all 46), THE BIG CLOCK (48), CRISS CROSS (49), TOUCH OF EVIL (58), CAPE FEAR (62) and THE KILLER - Ronald Reagan version (64). Also now available: THE BRASS BOTTLE (64) with Barbara Eden, a 25th Anniversary edition of AMERICAN GRAFFITI and (now for \$9.98),

SLAUGHTERHOUSE FIVE (72), MONTY PYTHON'S THE MEANING OF LIFE and RUMBLE FISH (both 83), REPO MAN (84), AMAZON WOMEN OF THE MOON (85) and too many other worthy features to mention.

WATER BEARER has released the complete restored, remastered and tinted 10 part 1915 French serial LES VAMPIRES. This is in sharp contrast to ARROW's version of the silent NOSFERATU hosted by David Carradine with a new soundtrack by Type O Negative. VCI and Englewood both have many new horror and sci fi releases (see ads) and the following companies have releases of interest: A.D.V.: DESTROY ALL MONSTERS! (68) and GAMMERA THE GUARDIAN OF THE UNIVERSE (95). KINO: Fritz Lang's HANGMEN ALSO DIE (43). LIVE (Hallmark) offer the British A NIGHT TO REMEMBER (58) and TITANIC (a 96 TV mini with Tim Curry and Marilu Henner!). RAVEN: Roland Emmerich's 92 sci fi comedy THE HIGH CRUSADE. RHINO has a 5 tape box set (!) of the week (in Feb., 72) that John and Yoko co-hosted the MIKE DOUGLAS SHOW. WARNER has 25th Anniversary Editions of ENTER THE DRAGON and THE EXORCIST both with documentaries.

LASERS (are being released even as companies plot to replace them as soon as possible with DVD's). Here are some new titles.

PIONERE has THE DESPERATE HOURS (55), THE TEN COMMANDMENTS (56) and PSYCHO (60), widescreen with a documentary and censored scenes, JERRY LEE LEWIS: THE STORY OF ROCK AND ROLL (a 69 concert), MUDDY WATERS: LIVE AT THE CHICAGO FEST (with Johnny Winters), ONE FLEW OVER THE CUCKOOS NEST (75), in a boxed set with commentary by Milos Foreman, a 90 min. doc., and part of Ken Kesey's original screenplay.

The ROAN Group offers Bava's BLOOD AND BLACK LACE (64) with David Del Valle's video interview with Cameron Mitchell (partially published in PV), Curtis Harrington's director's cut of RUBY (with Del Valle's interview with him), Harrington's NIGHT TIDE (with a new Dennis Hopper interview), 70mm version of THE BAT WHISPERS (30) with THE BAT (59), and THE BIRD WITH THE CRYSTAL PLUMAGE (69). VHS versions will probably be from Anchor Bay.

CRITERIAN has Fritz Lang's M (31) with new subtitles and SLING BLADE (96) with commentary and deleted scenes. IMAGE has released RASPUTIN AND THE EMPRESS (33), the SUPERMAN serial (48), and Russ Meyers FASTER PUSSYCAT (with director commentary) billed with MOTORPSYCHO. ELETE has PROM NIGHT (80), letterboxed with supplements and UNIVERSAL has DUNE (84).

The oddest new DVD releases must be THE SADIST (63), THE ASPHYX (72) and GANJA AND HESS (73) (from All Day Ent.)

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore). Some of these companies send many of the tapes reviewed in PV. ALPHA BLUE (see ads) has an new illustrated 12 pg. hard core sex loop and S+M feature catalog with reviews and a history of NYC Avon theaters article by former Sleazoid Express editor Bill Landis. The CINEMA CLASSICS 1998 Cat-A-Log is a giant (230 pg.) one stop for factory boxed videos of all types with horror, sci fi, serials, foreign, Asian action and cult sections. \$3 from Box 174 Village Station, NYC 10014. EUROPEAN TRASH CINEMA Catalog is 58 pgs. of rare horror, action, crime, western and erotic Euro films with knowlegable reviews. \$3 from Craig Ledbetter (who publishes the zine of the same name), Box 12161, Spring, TX 77391. GOOD STUFF is a 16 digest pg. catalog from The THRILLER Club. President Ken Kaffke offers rare episodes of that TV show, other more obscure TV horror and sci fi shows plus various rare features, shows and music compilations. Call (415) 333-3012. MEDIA SCENE TEN (\$4) is 40 high quality digest pgs. with great illustrations, news and letters and horror, sci fi, sex... zines, books from various countries for sale. Some videos and CDs are available too. If you can't find PV in your country, here's a source (see ad.) MIDNIGHT Catalogue



Pam Grier

#18 (see ad) is 50 high quality pgs. (with nice rare ads) of mostly rare and uncut horror titles with reviews. Whole sections cover Rollin, Franco, Bava, Fulci, Argento... SEPARATE CINEMA sells original posters of all types but this beautiful 16 pg. catalog is all posters and lobby cards from black cast movies from all eras and countries. They even have a giant British BLACK EMANUELLE poster and an Angela Davis dayglo black light poster. Call (914) 452-1998. SINISTER 1998/9 Catalog (94 pgs.) has their usual fine selection of horror, sci fi, fantasy, JD, exploitation, mystery, jungle, sword and sandal and western features and serials. Titles go back to 1911 (SHE) and up to the 70s and it's filled with

rare ads. They've also added more (aprox. one hour) trailer comps including THE PRIDE OF PRC, and THE MAGIC OF MONOGRAM (2 vols). Call (541) 773-6860. TRASH PALACE Catalog #3 (\$4) is 128 pgs. of (new and used) video tapes, posters, stills, lobby cards, books, records, zines, toys... you name it. Whole sections are on blackploitation, Italian crime and horror movies and they have some rare rock music titles. (see ad.) VIDEO VORTEX 98 is a thick (184 digest pg.) alphabetical catalog of 100s of rare tapes. The Canadian company offers some really rare horror, exploitation, sex and music titles. (see ad.)

SOME MUSIC (Bug your local music store to stock these:) THE ELECTRIC EELS In Their Organic Majesties Request is 22 tracks (all amazing) from the legendary early 70s Cleveland band. I always loved this group but their music makes even more sense to me now. The illustrated booklet reproduces my liner notes from an o/p 89 LP that some of the tracks had been on. (Overground - UK). Meanwhile Chicago based former Eel guitarist/singer Brian McMahon (who toured Europe this year with his band) has a debut LP (An Inch Equals A Thousand Miles) from Crabpot. Another fine vinyl only release is Silky (In The Red), all new material by Andre Williams, the man who gave us "Bacon Fat" and "Jail Bait" a long time ago. I'm lucky to own the original 79 LP by Sacramento's Twinkeyz (from Holland!) but the new re-issue (Anopheles) adds a great live show. It was nice to read that this unique band was the The Dream Syndicate's major influence. I also own the first LP by PLAN 9 (from 82) and Eric Stumpo's timeless Rhode Island psychedelic group have a fine new CD (Pleasure Farm) on J Bird. If Scandal, Controversy And Romance by the 3/4 female PRISSTEENS (ALMO) sometimes sounds like good early (pre-hit) Blondie it might be because they were produced by Richard Gotterher. The first song ("The Hound") is about their former WFMU DJ manager. Nashville's BR5-49 (Arista) play the kind of music I wish country radio stations would play. Epic has released a bunch of great early 70's ISLEY BROTHERS T- Neck albums on CD. QUESTION MARK AND THE MYSTERIANS (Collectable) is 16 fine remakes of their 60's material (which is not available because of Alan Klein). Drop Another Coin (Deceased) is by THE UBANAGIS, a high energy, very un PC Cramps inspired trio led by singer/drummer Brian Horowitz (of Trash Palace mail order). THE ADVENTURES OF EL FRENETICO AND GO GIRL (Provisional) is all the (mostly instrumental) music from the three action hero shorts and is my fave soundtrack of the year. Mundell Lowe's suprisingly great original jazz score to SATAN IN HIGH HEELS has been re-released (Collectable). This is just a small fraction of the music sent to PV for review and we haven't had a music section for a long time.

PV



THE UK

THE TOUCHABLES (Shocking, 68) D Robert Freeman, S Donald and David Cammell, Ian La Frenais, P John Bryan

Blonde Judy Huxtable (later in SCREAM AND SCREAM AGAIN), a European (Esther Anderson), Kathy Simmonds (who is black) and Marilyn Rickard are cool, intelligent fun loving fashionable anarchists. They dress up as nuns, kidnap a handsome pop star (David Anthony) and keep him in a big clear isolated dome. They live kind of like the Beatles in HELP, Anthony has a Beatle haircut and gives a Jagger type TV interview on morality. The theme by (the original) Nirvana (written by Stevie Winwood) is orchestrated Beatle influenced psych pop. A soul version of "Good Day Sunshine" is heard. Other elements in this light, nearly plotless hip comedy are wrestling, a muscular black gangster (Harry Baird), a trip/dream sequence, underground movies, Godard style word play, wax figures of Michael Caine and Hitchcock, a Hendrix poster and some Pink Floyd music. Also with James Villiers (REPULSION, THE NANNY) and American wrestler Ricki Starr. The director had done the titles for the Beatle movies. In America, 20th Century released the film and the soundtrack LP.

ELECTRONIC MONSTER (Fang, 57) D Montgomery Tully, S Charles Eric Maine, J. MacLaren-Ross, P Alec C. Snowden

(ESCAPEMENT) Jeff (Rod Cameron), a New York insurance investigator is sent to Cannes to investigate the death of a film director. He discovers a former Nazi doctor (Carl Jaffe) doing "psychotherapy" experiments at a clinic run by the mysterious Zakon (Peter Illing with a monocle). Jeff's actress ex (Mary Murphy from THE WILD ONE) is there too and must be saved. Patients are put in morgue like drawers wearing a metal electrode cap that "clears their minds" and makes them dream. The dreams (filmed in a studio) are either good (modern dance) or bad (a whip dance). A black female dancer and a big Zakon head show up too. Seeing this for the first time since the 60s, I realized that the characters are all WW2 stereotypes, including good British doctors, save the day Americans and collaborating French. The dreams should have been much more imaginative. The music features weird electronic bleeps. Columbia released the Anglo-Amalgamated feature in America at 72 mins., but the original (available from Sinister) runs 8 more.

DEMONS OF THE MIND (Thorn EMI, 72) D Peter Sykes, Christopher Wicking, P Frank Godwin

This dark, seldom seen untypical Hammer movie, set in 19th Century Bavaria, is about the results of insanity and incest. Baron Zorn (Robert Hardy) calmly tries to keep his blonde daughter Elizabeth (Gillian Hills from BEAT GIRL) away from her brother Emil (Shane Briant). A Mesmerist (Patrick Magee) says "The world is chaos" and a crazed wandering priest (Michael Hordern) talks to himself. The acting by the older actors is intense, the actual castle (in Sussex) is magnificent and the ending is incredible. With hypnotic flashbacks in an eyeball, blurry murders and some nudity. Long haired John Paul Jones (from PERFORMANCE) is top billed, but his outsider character is like Mark Damon's in THE HOUSE OF USHER. Also with Yvonne Mitchell as the maid/aunt, Virginia Wetherell as a prostitute and Kenneth J. Warren (also memorable in THE CREEPING FLESH) as the bald servant. Note that three of the actors had been in A CLOCKWORK ORANGE.

SPECTRE (New Horizons, 96) D Scott Levy, S Brendan Broderick, Rob Kerchner

(HOUSE OF THE DAMNED) A troubled American couple (Alexandra Paul and Greg Evigan) and their daughter (Briana Evigan) move into his (haunted) ancestral Irish country mansion. We hear chanting and see imaginary rats, an old lady ghost, a mummified little girl, blood, explosions, a decapitation and a clear (computer animation) dog monster. The mom has nightmares of her husband fucking a naked local woman (Mary Kay Ryan) on the car. None of it makes a lot of sense and I wanted more of the dog. Executive producer Roger Corman had it filmed in Ireland.

50s

MISSILE TO THE MOON (Englewood, 59) D Richard Cunha, S H. E. Barrie, Vincent

Fotre, P Marc Frederic

Yes, it's the even cheaper remake of CAT WOMEN OF THE MOON (PV #15), featuring those surreal, slow moving rock men, lots of laughs and some amazing hair styles. The short Tommy Cook (star of TEENAGE CRIME WAVE) and Gary Clarke (from HOW TO MAKE A MONSTER) are escaped cons who hide in a rocketship and end up on the all female moon along with Richard Travis (MESA OF LOST WOMEN) and Cathy Downs (THE AMAZING COLOSSAL MAN). Cook, whose character is "as subtle as a sledge hammer," says "Don't think honey, just be beautiful" to his new space babe. Downs is tied up and threatened by "the dark creature" (giant spider) in the "extermination chamber" (very fake cave). The conniving



hypnotizing killer Alpha (Nina Bara from the SPACE PATROL show) takes over from Queen Lido (K. T. Stevens from JUNGLE HELL). With "international beauty contest winners" including Marjorie Hellen as Zeema, Laurie Mitchell, and Marianne Gaba (Playboy's Miss Sept. 59). There are some jumps in the print.

THE ROCKET MAN (Fang, 53) D Oscar Rudolph, S Lenny Bruce, Jack Henley, P Leonard Goldstein

Orphan Timmy (George "Foghorn" Winslow) is sent to stay with Amelia (Spring Byington), a small town widow Justice Of The Peace. Big Bill (Emory Parnell), a corrupt politician that she had sentenced for drunk driving, sends Tom (John Agar) to buy and close the orphanage. Charles Coburn is the town mayor (and plumber) who wants to marry Amelia, and her daughter (Anne Francis) falls for Tom. The plot becomes politicians, banks and loan companies vs. good simple (Christian) people. With all the homespun characters and plot details, it's easy to forget that Timmy, a space TV show fan, has been given a ray gun by a (real) spaceman. In the inspirational payoff scene, a Theremin is heard while the ray makes Big Bill tell the truth at a town meeting. He says he stands for "booze, bribes and wild parties!" and calls the voters "a bunch of suckers!" Knowing this was written by Lenny Bruce makes it even better. With Beverly Garland and Stanley Clements. The print of the (very rare) 20th Century release has jumpy spots. Call (212) 594-4725.

THE TWONKY (Fang, 53) P/D/S Arch Oboler

Oboler, whose greatest fame (Lights Out) was on the radio, had good reason to hate TV and had the foresight to distrust its effects. I wish this odd comedy (from U.A.) was better but it does show that TV can kill. Professor Kerry (Hans Conried) is left home alone with a new TV set, a gift from his wife (Janet Warren). The (robot like) set uses rays to do helpful things (it lights his cigarettes, shaves him, creates money...), but it also walks around awkwardly, uses the phone and makes unwanted value judgements (like breaking his classical records). Characters that resist are reformed or punished. It zaps the clothes off Kerry's sister in law (Gloria Blondell), hypnotises some students (they walk out like zombies repeating "No complaints") and even causes a car crash. With Billy Lynn as the coach, L.A. dj Al Jarvis as the mailman and (I think) a young Henry Gibson. The music is light and whimsical. Oboler's previous feature BWANA DEVIL was recently remade (as GHOST AND THE DARKNESS). Somebody should remake THE TWONKY.

RECENT

DARK CITY (New Line, 98) P/D/S Alex Proyas, S Lem Dobbs, David S. Goyer, P Andrew Mason

Forget the asteroids and that fake dinosaur, this is the best sci fi movie of the year. It's an incredible looking, paranoid, reality bending feature, kind of like an elaborate TWILIGHT ZONE episode set in a dark 40s style future. It starts with John (Rufus Sewell from COLD COMFORT FARM) waking with no memory and being accused of killing some hookers. With Richard O'Brien, Ian Richardson and Bruce Spence as bald floating alien Strangers in black leather, William Hurt as the police inspector, Keifer Sutherland

(using a Lorre voice as a weird nervous doctor) and Jennifer Connelly as the lounge singer wife. It was all filmed in a studio in Sydney, Australia. By the director of THE CROW and the writer of KAFKA.

SWEET EVIL (APix, 96) D Reni Efram, S David Thoreau, P Simon Tse

(SURROGATE MOTHER) Beautiful, traumatized, revenge seeking psycho blonde Jennie (Bridgette Wilson from MORTAL COMBAT) becomes a live in surrogate mother for a wealthy L.A. couple. She talks to the unborn baby, has flashbacks and soon makes life hell for the TV newscaster (Japanese pop star Seiko Matsuda) and her husband (Scott Cohen). Peter Boyle plays the character (an agent) who tries to warn the victims and must be destroyed. Its a forgettable Toei co-production and also features Guy Boyd and Mark Blankfield.



WISHMASTER (LIVE, 97) D Robert Kurtman, S Peter Atkins, P Pierre David, Clark Peterson, Noel A. Zanitsch

It's good to see a serious new supernatural horror character (an evil djinn who grants wishes) and this movie is loaded with imaginative or gory FX (some inspired by Ray Harryhausen) and altered reality scenes. It's probably asking too much for a sensible script though. Blonde Tammy Lauren is the present day young professional (and basketball coach) who has to confront the ancient creature (played well by Andrew Divoff, sometimes in full make up). Horror names in small roles or bit parts are Robert Englund, Tony Todd, Reggie Banister, Kane Hodder, Joseph Pilato and Ted Raimi. Chris Lemmon, Buck Flower and John Byner are in there too and Angus Scrimm is heard. The great clear shot of a PV #12 and the loud end theme by Motorhead were the highlights for us (in a mall theatre). Tom Rainone was supervisor for the KNB visual FX and the score is by Harry Manfredini. A sequel to the Wes Craven presentation has already been completed.



SWEET EVIL (above) and WISHMASTER (below)

THE PRINCE (Monarch, 97) P/D/S Pinchas Perry, S Amethysta Dymally, Bill Everett White

Roy (Michael Riley), a nice awkward young new L.A. corporate VP is coached on how to kiss ass and manipulate people to achieve his goals by Jamie (Billy Dee Williams), a-know-it-all upscale bar owner. Soon, he's neglecting his pregnant wife (Kathryn Morris) and is involved with boxing, drugs, and

murder. I kept expecting Williams, who quotes Machiavelli, and admires pimps, to show his horns and tail, but the ending was a surprise. It's always good to see Henry Silva in a major (bad guy) role and the cast includes Alex Morriseen (who has a nude scene), Tim Bottoms, Edie McClurg and Lou Rawls (who sings). The theme song is by Dionne Warwick. The Canadian Riley was in the comedy AND GOD SPOKE and the John Wayne Gacy movie TO CATCH A KILLER.

MOONBASE (LIVE, 97) D/edit Paolo Mazzucato, S Brian Dimuccio, Dino Vindeni, P Donald P. Borchers

In 2065, a group of convicts escape and take over a garbage disposal ship on the moon. Scott Plank is the commander star and Jocelyn Seagrave is his ex who arrives with some soldiers. The most interesting character (Kurt Fuller) is a weasel who changes sides. It's another claustrophobic, trapped in a

factory posing as a spaceship movie with characters shooting guns a lot. With Robert O'Reilly (from DEEP SPACE 9), Gretchen Palmer and Buck Flowers as a corporate suit. Also with a topless silicone blonde hologram and a dated Sonny Bono joke. It was a Sci Fi channel premiere.

SEX "DOCUMENTARIES"

SEX RITUALS OF THE OCCULT (Alpha Blue, 70)

A serious unshaven man at a desk with a Tiffany lamp and candles introduces seven "rituals" while going on about history, research and the "professional actors" pretending to be members of a "fellatio cult" (!) in this "daringly authentic film." Yes, it's another series of sex scenes disguised as a documentary but they went all out to make it memorable and hired some great looking women. Two naked blondes, a black woman, an Oriental and two dark haired ones spend most of the time having sex with each other or with a couple of guys. There's sex in and on top of a coffin, on alter platforms and by a fire. One guy is whipped (he doesn't mind), one is chained for a threesome and there's a gay sex scene on a park bench. One woman "thinks" a man is a dog in a scene that hints at bestiality. The very simple and smokey theatrical sets sometimes have interesting lightshow backdrops and some scenes were shot with kaleidoscope lens FX. The music is sitars, bongos and flutes. About 10 % of this is hardcore. There are no credits.

PANORAMA BLUE (Alpha Blue, 74) P/D Alan Roberts, S/music Steve Michaels

A softcore sex takeoff of THIS IS CINERAMA (52), this claims to be in 70mm (like THE STEWARDESSES). After an intro with a series of (faked) tinted early sex shorts, the host (executive producer Richard S. Ellman) introduces eight sequences. Rene Bond and Sandy Dempsey have sex with drivers during a figure 8 race. A model (Linda York aka Brittany Lane of ANGEL ABOVE, DEVIL BELOW) "dreams" of sex with John Holmes (his face is obscured) and others. Cyndee Summers (from POOR CECILY and 80s X movies) and Rick Cassidy do it on a bed surrounded by a classical orchestra. A Beverly Hills orgy (also with classical musicians) includes Uschi, Sandy Carey, a black woman and William Margold. An impressive beach sex scene was shot from a helicopter. It all ends with the only really outrageous part. A happy athletic couple do it during a rollercoaster ride (rear projection techniques were used). Roberts went on to make THE HAPPY HOOKER GOES HOLLYWOOD (80) and movies as recent as SAVE ME (PV #18).

JERRY LEWIS

FUNNY BONES (Hollywood, 94) P/D/S Peter Chelsom, S Peter Flannery, P Simon Fields

Tommy Fawkes (Oliver Platt, recently in BULWORTH), is an unfunny, unpopular American comedian trying to live up to the reputation of his egotistical rich and famous comedian father (Jerry Lewis playing it serious). He goes to the British seaside resort Blackpool where he had been born and auditions local music hall type acts to find material. The funniest and oddest person he meets (stand up comic Lee Evans, also in MOUSE HUNT) is a "bonafide maniac" and may be a killer. Flashbacks (some in b/w) and old home movies reveal more about various characters. Its a fascinating (over two hours long) look at the joys and horrors of show biz and the fine lines between success and failure and genius and madness. The circus, magic

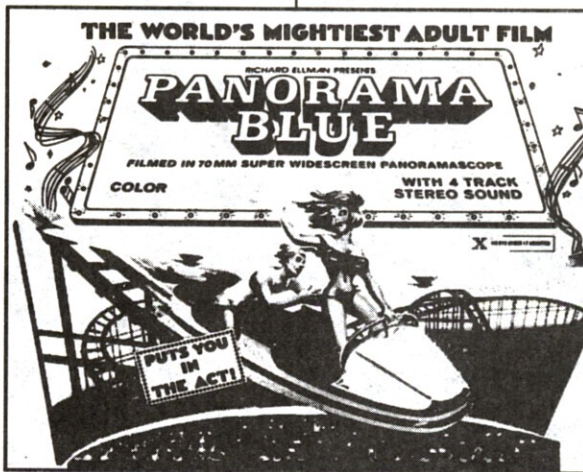
acts, carnival rides, a spook show, valuable smuggled wax eggs and feet stolen from a morgue are all part of the complex story. With Leslie Caron (who sings a funny song), Richard Griffiths, Oliver Reed, and Ruta Lee. Blues classics on the soundtrack are by John Lee Hooker and others.

SLAPSTICK (OF ANOTHER KIND) (Vestron, 82) P/D/S Steven Paul

In the future, an unseen alien leader (the voice of Orson Welles) has "twin advisors" (Jerry Lewis and Madeline Kahn) sent to earth where they're born to a horrified rich and famous couple (also Lewis and Kahn). The teenage twins are so ugly (they almost resemble the monster in FRANKENSTEIN CONQUERS THE WORLD) and seemingly stupid that they're kept (sometimes in straight jackets) in their own mansion with a full staff. Only the technically advanced Chinese (led by a doll sized Pat Morita in a tiny flying saucer) realize that the aliens are super intelligent when they put their heads together. Lewis gets to do slapstick falls and his little kid routine. Other characters are a doctor (John Abbott), a military school general (Sam Fuller), a butler (Marty Feldman using a Peter Lorre voice), a TV host (Merv Griffin), the president (Jim Backus) and Virginia Graham. The rarely seen PG comedy was based on Kurt Vonnegut's novel. Other obscure oddities by Steven (or brother Stuart) Paul include EMANON (87), ETERNITY (89) and FATE (90).

ED WOOD JR. - SCREENWRITER

(THE COCKTAIL) HOSTESSES (Alpha Blue, 70) P/D/S A. C. Stephen, S Ed Wood Jr.



Toni (Rene Bond in a terrible curly blonde wig) is a "free soul" who drives a white Volkswagen. She quits her secretary job and discovers she can make more money dressed like a medieval wench in a Sunset Strip club. Most of this very colorful movie is sex scenes with badly dubbed in screams. A hostess with long blonde hair (Terri Johnson) joins in a threesome. Ric Lutz (looking just like Richard Carpenter!) plays piano during the party/orgy which is visually dominated by Candy Samples. A lesbian says "The only thing that men are good for is what is in their wallets." When one waitress is raped by a deranged customer, the bartender (Forman Shane) says

"What's another screw to her?" Also with spanking, a daisy chain and flamenco guitar music. With Lynn Harris (THE STEWARDESSES), Sandy Carey and others.

THE SNOW BUNNIES (Alpha Blue, 70) D A. C. Stephen, S Ed Wood Jr.

Joan (Marsha Jordan), a nurse, angry that her vacation has been cancelled, takes a shower, says "Why not!," then takes three female friends to a ski resort (where everybody has softcore sex). She "comforts" a bar girl (Rene Bond in red vinyl clothes) who had been beaten (offscreen) by a guy (Ric Lutz). The best sex scenes are with the laughing dark haired woman who is aka Mindy Brandt backed by rambling psychedelic music. A student (Forman Shane) says "Work is the curse of the modern system." With Terri Johnson as a teacher and Sandy Carey as a model. Too much time is wasted with ski scenes. The print is worn and some scenes are out of order. For more on the Bulgarian Stephen, see PV #8.

GEORGE WEISS

MONDO OSCENTIA (SW, 66) D "Carlo Scappine," S "Ernest

Franklin," P "Gino Polizzo"

(WORLD OF OBSCENITY) An offscreen narrator (Joel Holt) talks about "a state of unreality" and guides us through a look at movie censorship. He mentions the last remaining State censor boards (NY, WV, PA, Maryland, and Kansas) and shows a bomb test and reminds us that "we could be obliterated." Some scenes are from the OLGA movies (to illustrate S+M sex), MY BABY IS BLACK (for race) and IT'S A SICK SICK WORLD (for drugs). More time is wasted with silent comedy movie footage, 50s print ads, some Mongol epic movie and Ed Wood's unfinished HELLBOUND (with Conrad Brooks)! More traditional adults only scenes show an outdoor strip, nudists, nudes on a boat and a nude dance. Producer Weiss and director J. P. Mawra were behind this fake documentary in the tradition of BANNED (the BANNED trailer is at the end).

THE PILL (SW, 67) P/D George Weiss, D Merle Connell

A Brit doctor (John Maitland) at a desk talks endlessly about the future population explosion (by the year 2000) and the history of pills, condoms, douche... Meanwhile a nurse (Monica Davis) stands by. Then we get about 30 mins. of the 1948 (!) movie TEST TUBE BABIES (PV #15) starring Timothy Farrell. This is followed by sex education drawings and a long detailed actual birth of a baby reel. Once an adults only box office draw, similar scenes are now available live on the internet. The doc returns to talk about VD followed by a guy and a hooker in a room, then a very weird (and "dreadful and hideous") nightmare part (in color) on a distorted set. Echoed laughs are heard, voices are slowed down and menacing doctors show up. Both characters have huge sores. This is the last known production of the man who backed Ed Wood movies in the early 50s.

80s

PRINCE JACK (Lightning, 83) D/S Bert Lovitt, P Jim Milio

It's the world's cheapest JFK movie (most scenes use a few simple sets) but I couldn't resist buying a used copy and check out the (all male) cast! Kennedy Sr. (Lloyd Nolan) says "Politics is war god dammit!" and is seen washing the feet of the Cardinal (Dana Andrews). His stroke is over the Nam war. A wheelchair bound Dallas publisher (Jim Backus) and Walker (Cameron Mitchell), a racist former Army General, seem to be planning the assassination and Oswald (not shown) tries to kill Walker. LBJ (Kenneth Mars) is mean and threatening but is a voice of reason (he's against the Bay Of Pigs and for civil rights). Bobby (James F. Kelly who looks a lot like him) is a behind the scenes weasel who jokes about buying delegates and makes secret deals with Martin Luther King (Robert Guillaume) who is friends with a Commie (Theodore Bikel). The famous Marilyn happy birthday clip is used and Sinatra, who pimps for the pres (top billed Robert Hogan) is heard singing his JFK campaign song.

BEVERLY HILL GIRLS (Shocking, 85) D/S Mike Hall, P/S/cine. Glen Kral

Members of a female rock trio change their clothes a few times, play two songs then go to a party/orgy. Drummer Becky (Becky LeBeau) sings topless (and takes a bath). Guitarist Linnea (Quiqly) sings "Strange Ways" (not bad) while a naked women is seen dancing in slow motion on a car, then has a sex scene with a female "RCA record exec." Top billed Michelle Bauer masturbates and has a lesbian scene too. The obscure soft core sex tape uses video FX. It isn't even listed in the Bare Facts Video Guide. This version comes with uncensored outtakes after the end, where a couple have sex on

the stairs and you can hear the director try to guide Quigley through a lesbian scene.

60s MUSIC

REVOLUTION (Kaffke, 68) P/D Jack O' Connell

I've wanted to see this documentary since I bought the excellent (U.A.) soundtrack in a cut out bin many years ago. Blonde 20 year old 5' 3" Today Malone (probably an actress) is our guide to the 67 summer of love in S. F. She sells underground newspapers, asks for spare change, likes to eat Hostess Twinkies and candy bars, was busted in Roswell, New Mexico and has taken LSD "23 times." A commune leader predicts "Cybermated industry" and says computers will take over. A free clinic doctor talks about VD and chromosome damage. Others (police chief, preacher, nuns, people in crash pads and at be-ins...) talk to the camera and Leary and Ginsberg are seen. A segment on the "Sexual Freedom League" has naked women swimming, running and on a swing. But I wanted it for the music. Quicksilver Messenger Service ("Codine") and The Steve Miller Band ("Your Old Lady") are (barely) seen behind dancers and strobe lights - but are live (!) at The Avalon Ballroom. Both bands are at their peak (before their LPs). In a park the (all female rock band !) Ace Of Cups play, Dan Hicks (solo) does part of an unrecorded comic song and Country Joe And The Fish do "I Feel Like I'm

Fixin' To Die" (the record was dubbed in). Some songs are different than on the LP, some are not on it and others (including the theme by Mother Earth and others by QMS and Miller) are only heard. The print is very good. O'Connell also directed THE GREENWICH VILLAGE STORY (63). Call Kaffke at (415) 333-3012.

YOU ARE WHAT YOU EAT (VSOM, 68) P/D/S Barry Feinstein, P Peter Yarrow

Most of this is a pretty generic rambling look at L.A. area alternate lifestyles. We see Sunset Strip protests, surfing, pot smoking, hippies banging drums in the desert, topless body painting, local characters talking and lots of dancing. Most of the music (there was a Columbia soundtrack) is pretty bad folk stuff but a hypnotic raga (by Hamsa El Din?) sounds almost like the early Velvet Underground. It all finally kicks in with a (sarcastic) look at a KRLA sponsored teen fair complete with go-go girls, granny glasses and Nazi helmets. (I attended a similar one in Cleveland in 67 and loved it). Tiny Tim and a deep voiced blonde (Eleanor Baruchian) sing "I Got You Babe" with screaming crowds (edited in from a Beatles concert). It ends with probably the best freak out strobe light dance sequence ever filmed. The excellent music is by Mike Bloomfield and The Electric Flag (unseen), probably with the synthesizers of Beaver and Krause (as on THE TRIP soundtrack). The frantic spastic dancing is scarier than a mosh pit. The credits list lots of actors, scene makers and musicians (Luana Anders, Del Close, Carol Wayne, Zappa, Barry McGuire, members of The Band...) I couldn't spot but I did catch glimpses of David Crosby and Rodney Bingenheimer. The print is worn.

GOOD TIMES (Anchor Bay, 67) D William Friedkin, S Tony Barrett, P Lindsley Parsons

They were international superstars in 65, but Sonny and Cher were dying on the charts at the time this overlong (91 mins...) musical was released. They play their own famous selves planning to make a movie for evil producer Mordicus (George Sanders), but nobody notices them on the street or treats them special. The comedy isn't very funny but at least it isn't the insult



humor of their TV show. Besides two awful versions of "I Got You Babe" most of the songs have terrible lyrics (by Sonny). Luckily, a half dozen musical dream sequences look great (colorful pop art - BATMAN style sets, FX and costumes are used) and so does Cher (especially as a blonde in a private eye segment). Sanders is always interesting and Edy Williams, China Lee, and Diane Haggerty work for him. My favorite lines are: "This will be the biggest grosser since OUT OF SIGHT!" and "Your career is at an end." Friedkin then went to England to make THE BIRTHDAY PARTY and the producer went to Mexico for THE BIG CUBE (PV #24).

80s HORROR

THE BURNING (Shocking, 81) D Tony Maylam, S Peter Lawrence, Bob Weinstein, P Harvey Weinstein

Filmways released it, but here's where Miramax Productions started. After killing a 42nd St. hooker, a disfigured former summer camp caretaker kills off a bunch of teens in the woods. Some murder scenes show a (supernatural seeming) shadowy figure attacking with hedge clippers. Brian Matthews stars with Leah Ayers (HOT CHILD IN THE CITY). Dave (Jason Alexander with hair) is the most interesting character though. He's a good natured wise guy who stands up for females and the voyeur nerd (Brian Backer), who sells rubbers and Hustlers, does a Curley impression and moons the blonde bully (Larry Joshua). It was a fun start for the future SEINFELD star, but young Holly Hunter is barely there as just one of the kids. Also with Fisher Stevens. This is an uncut version with two actresses doing full nudity in shower and swim scenes and convincing gory killings (thanks to Tom Savini). The score is by Rick Wakeman and the editor was Jack Sholder. It was shot near Buffalo.

DEMON RAGE (VSOM, 80) P/D/S James Polakaf, S Beverly Johnson

(DARK EYES, SATAN'S MISTRESS) Nobody is sure why Lisa (Lana Wood) is so withdrawn and unhappy in the luxurious new family beach house. It's because she's obsessed with her silent bearded ghost lover (Kabir Bedi). She has nightmares and flashbacks, takes a shower and spends a lot of time naked or topless (Lana's large breasts are the real stars). A female ghost (Elise Anne) goes after the husband (soap opera actor Tom Hallick) and teen daughter (Sherry Scott). A Psychic friend (Britt Ekland) and her husband (Don Galloway from IRONSIDE) try to help but it's a priest (John Carradine also in the director's THE VALS), who tells them "it's only an illusion." A black cat, a floating eyeball, even a suit of armour threaten and the music is discordant/weird. The surf is often louder than the dialog. It all gets pretty tedious but the fiery basement hell ending is pretty effective. The title on the (uncut) print is DEMON SEED. Older sister Natalie Wood drowned the year this was released (81).

HOLLOWGATE (City Lights, 88) D/S Ray Dizazzo, P Richard Pepin, Joseph Merhi

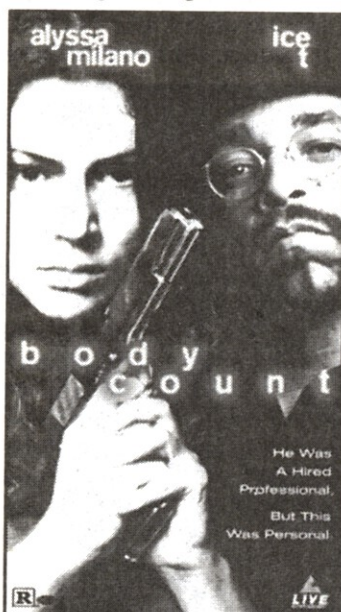
An Oklahoma kid is traumatized by his asshole drunken father at a Halloween party. Ten years later he (Addison Randall, who looks about 40) kills a couple that ridiculed him while he was pumping gas. He's ordered to live with his rich grandmother under medication but kills her too. On Halloween, two couples show up, so he puts on costumes (Nam soldier,

cowboy) and hunts them and kills them in the woods. Pepin's kids act in the opening scene.

MORE RECENT

BODY COUNT (LIVE, 97) D Kurt Voss, S David Diamond, P Paul Hertzberg, Lisa Hansen

A young English teacher (Justin Theroux) takes his family counselor girlfriend (Alyssa Milano) home to meet his rich parents. While they're in the basement, Ice T, Tiny Lister and a white guy (Nicholas Walker) show up with guns and slaughter everybody at the party upstairs. The killers argue, the survivors try to figure a way out and eventually a major plot twist arrives. There's more talk than action or suspense. Marta Kristen shows up briefly as the mother. Voss made POISON IVY: THE NEW SEDUCTION (PV #25), a sequel to POISON IVY 2 (PV #22), starring Milano, who was a producer of this, which is not to be confused with BODY COUNT (by Paul Leder), BODY COUNT (by Ruggiero Deodato), BODY COUNT (Apix - PV #26) with Brigitte Nielsen, BODY COUNT (Polygram - PV #27) with David Caruso, or Ice T's former band - !



POLYMORPH (E.I., 96) P/D/edit/cine. J. R. Bookwalter, S James L. Edwards, P David A Wagner

Four young people go to the woods to look for a meteor. Meanwhile a stoned female killer (Sasha Graham from ADDICTED TO MURDER) waits in a remote house, part of a bungled drug deal. The other dealers show up, but green stuff from the meteor brings bodies back to life (with glowing eyes). With comic book style seques, too much dialog about relationships, a Tarantino inspired gun standoff and coke snorted off of a Wall Of Voodoo LP. James Edwards (as the shy long haired guy) stars with Ariauna Albright. It was made in Ohio.

SHRIEKER (Full Moon, 97) D "Victoria Sloan"/David DeCoteau, S Benjamin Carr, P Kirk Edward Hansen

A group of students staying in a secret dorm in an abandoned hospital discover a two faced man in a suit monster with lots of teeth and a philosophical guy in the basement who knows. The lead characters are blonde Communist Tanya (Alison Cuffe), and Zak (Jamie Gannon). The best line is "This is like a fucked up SCOOPY DOO episode." If only it were. The editor is J.R. Bookwalter.

SPAWN (New Line, 97) D/S Mark Dippi, S Alan McElroy, P Clint Goldman

This creation of a tragic, traumatized, disfigured masked superhero movie made me think (too much) of DARKMAN, THE CROW and MANTIS. Some of the FX (Spawn's flowing red cape, a scorpion demon and trips to Hell) are impressive (the director is from ILM) though. Michael Jai White (star of TYSON) stars but John Leguizamo, all over the place as the grotesque, bloated Joker-like clown, dominates. Melinda Clarke (RETURN OF THE LIVING DEAD 3) is cool as a fighting villainess and Martin Sheen is the evil CIA director. With Theresa Randle (GIRL 6) as the fiance, now with the hero's best friend (D. B. Sweeny), Nicol Williamson as the helpful Cogliostro and Miko Hughes (the kid in WES CRAVENS NEW NIGHTMARE). Available

in PG-13 and uncut letterboxed, R rated versions. The HBO animated series (also based on Todd McFarlane's popular comic book) is more adult oriented (with nudity, swearing and violence) and is also on tape.

EURO NUDISTS

MY BARE LADY (SW, 63) D Arthur Knight, S Jervis MacArthur, P Phineas Lonestar Jr.

Tina (Julie Martin), a strawberry blonde with glasses, on vacation "from Missouri" is basically tricked into spending the night at a British nudist camp, then is badgered into finally taking it all off herself. Carl Conway (from NUDIST PARADISE - 57) is the persistent Korean war hero nudist "from Michigan" who relates a flashback of how he was fired for being a nudist (his embarrassed male boss ends up one too). The older Mrs. Darwell relates long flashbacks of a couple who watch an exotic dancer in a Paris nightclub, then find happiness at a nudist colony. Some of these scenes were later used in NUDISTS GALORE. The two hosts are like Moonies as they try every angle they can think of to convince Tina to loosen up and join their way of life. It ends with a nude beauty contest (photographer Weegee is a judge). Dick (WILD WORLD OF JAYNE MANSFIELD) Randall was executive producer of the just over an hour feature. The North Kent Sun Club was the major location. The American accents are not convincing.

NUDISTS GALORE (SW, 65)

This colorful narrated movie was created from several earlier features and totally lives up to it's title. The first (French) part is elaborate Pigalle stage shows with lots of naked (except for G strings) women dancing and posing. Then some shower, followed by a (naked) cat fight watched by the other (naked) dancers. There's also a nude in black face and body makeup (!). Then we're given a tour (with serious narration) of a real nudist colony with a slot machine (!) and a beach, featuring two model quality beauties. One of them climbs a swing set pole. It ends with an eye popping (naked) beauty contest (with Weegee as a judge). These are alternate more revealing sequences from MY BARE LADY. The last and most outrageous (French) part (on sets) has a Toulouse Lautrec type man surrounded by nudes who exercise, lounge around, attend his classes and pose on their knees. He spans a woman wearing only bunny ears and becomes a "lion tamer" with a whip and a pile (!) of nudes. Sexist as hell I'm sure, but this has more erotic imagination than any new X movie around. I'm surprised that Something Weird didn't use the better alternate title (it's on the print) - PUSSY GALORE! There are no credits but I'm sure Dick Randall was involved.

SILENTS

FRANKENSTEIN (Incredibly Strange Filmworks, 1910) D/S J. Searle Dawley, P Thomas A. Edison

The monster of Dr. Frankenstein (Augustus Phillips) is created with chemicals in a big conjurer's cabinet with a peep hole. Crude stop motion animation is used for the famous scene and the result (Charles Ogle) looks more like a mummy/Hunchback Of Notre Dame hybrid than the later Universal creature. This (short) first film adaptation (of the play) has more plot than I imagined. It ends with the creature "overcome with love" and simply vanishing (like NOSFERATU did years later). With Mary Fuller as the fiance. The (approx. 12 min.) print has "property of Al Detlaff" superimposed on top of the whole picture throughout. It's available with a (150 pg.) FRANKENSTEIN book. Call (800) 859-9238.

L'INFERNO (1909) D Guiseppe de Liguarno

This extremely rare Italian film is very advanced for the time (America was way behind at the time), even using a multi split screen. It was shot outdoors and takes place mostly in hell. Flying winged devils make writhing victims push boulders around. Although many victims have some kind of jock straps on, others are completely naked. The damned in a river are jabbed with pitchforks and removed like fish. People are buried up to their necks in the ground and one holds up his own (talking) head! It ends with a giant hairy demon eating a human (head first) while the legs kick! There's also a (briefly seen) flying dragon, floating angels and a variety of cool looking demons. Parts resemble the (shorter) French films of Georges Melies. The title cards (in Italian) quote the epic poem The Inferno by Dante (Durante) Alighieri. The (aprox 40 min.) print is tinted (blue) and has a piano score.

THE LAST WARNING (28) D Paul Leni, S Alfred A. Cohn, Tom Reed, P Carl Laemmle Jr.

Five years after the leading man was killed, the cast of a headline making revived costume drama seem to be haunted by the "Woodford ghost." The plot was a cliché even then but some of the visuals are great. The camera swings, swoops and zooms and scarred faces are shown in tight close ups. There's a flashback and even the title cards use FX. The neon lit Broadway theater front seems to become a giant scary face (PHANTOM OF THE OPERA sets were used for the interior). The slim caped phantom is eventually revealed to be big Mack Swain (THE GOLD RUSH), a classic cinema cheat. The mask resembles Morpho in THE AWFUL DR. ORLOF. Laura LaPlante (from Leni's THE CAT AND THE CANARY) is top billed with Montague Love, Roy D'Arcy, John Boles and Slim Summerville (as an electrician). The sepia tint print has a full score with (I think) a Theremin. Universal released two other versions (completely silent and with added sound FX). Leni died from blood poisoning in 29. WARNING was remade as HOUSE OF FEAR (39). Note: If any serious dealer or company is interested in purchasing master copies of L'INFERNO or LAST WARNING, contact Steve Brigoti at 1350 W. 4th St. #202, L.A., CA 90017.

60s ADULTS ONLY

FELICIA (SW, 69) P/D/S Arlo Shiffen

Felicia (Jo Ellen from LOVE CAMP 7), a short black haired model, remembers what happened to her in two voices (since she's a schizo). She moves into the "groovy" place of a blonde photographer (Alison Page) in a leather skirt. They share a bath and a vibrator. Felicia is led on a leash to two guys (high on drugs) and she's locked in a closet while the photographer makes out with the guy she had liked. This leads to murder. The short b/w feature is pretty boring actually. The music is rambling rock featuring an organ and reverb guitar.

COUNTRY GIRL (SW, 68) D/S Bobby Davis

Angie (black haired beauty Jean Wilson) and her man leave the city for the "lodge" run by Marie (Marie Campbell) and her husband for a fishing trip. They all get drunk, Angie sings a folk ballad, then they switch partners. Marie masturbates in the woods before her young lover shows up late ("You Dog!") and his neglected wife Honeybee (Ruth Stafford with a massive red beehive do) seduces Ruthee (Sue Sennet). The frequent sex ("mmm," "uhh," "ohhh!") in this brainless 65 minute color softcore movie takes place mostly in the woods and involves many positions. Most of the actors have strong Southern accents and use slang.

GOOD TIME WITH A BAD GIRL (Video Dimensions, 67) P/D



Barry Mahon

In this one hour b/w drama, the married, respectable looking middle aged businessman Mr. Cabot narrates and thinks about fate as he arrives in Vegas in a private plane and meets the naive 17 year old Susan, who "has no morals." The big spender buys her lunch (hot dogs). She says groovy a lot, reads Wonder Woman comics and strips in his apartment (with a private pool). The lucky Cabot is outraged ("you little tramp!") when a couple they had met at a ranch manage to seduce her with a vibrator at a party. That's about it except for some topless dancers and a lesbian scene in a steam bath. Call (212) 929-6135.

THE "IMP"ROBABLE MR. WEEGEE (SW, 66) D/S Sherman Price

In NYC, famous photographer Weegee makes headlines by marrying a mannequin. A gay cop provides comedy in the police station. Then our star narrates his (true) story to a shrink. This serious segment about celebrity and crime photos (real dead bodies are shown) in the naked city is the best part of the otherwise silly color "adults only" slapstick movie. After some time wasting scenes of Manhattan, he goes to London where he sees a naked woman shaving, then Paris where he sees some women in negligees and he takes a bath (not a pretty sight). Weegee plays himself but somebody else provides his narration. Note the Alfred E. Newman pic on the wall. Weegee also showed up in several nudist colony movies. Joe Pesci played him in PUBLIC EYE (92).

BEHIND LOCKED DOORS (SW, 69) D/S Charles Romine, P Stanley H. Brasloff

Mr. Bradley, a middle aged psycho voyeur "birdwatcher" who has a Henry Kissinger accent, lives with his sister and an idiot servant in a remote house. The red haired Carey (a lesbian) and Ann leave a dance party in a barn and end up captives of Bradley, busy doing "research" while trying to find his "perfect love mate." The unpleasant color movie features too many rape scenes set to almost psychedelic instrumentals. The only fun part is the basement full of perfectly posed "dead" nudes (an idea later copied in BLUEBEARD with Richard Burton) who briefly come to life after a fire. The Boxoffice Int. "roughie" might have been made in South Africa. The single minded producer later made TWO GIRLS FOR A MADMAN (68).

NYC AREA**NO WAY HOME (LIVE, 96) D/S Buddy Giovinazzo, P Lisa Bruce, Robert Nickson**

12 years later, who would have expected a second (more polished and mature) feature from the director of COMBAT SHOCK? Both features are about doomed characters on Staten Island, and use music by Buddy's brother Rick. The main differences are pro actors and a small ray of hope for the main character. Joey (Tim Roth), who is "a little slow upstairs," is released from prison after six years with \$40, some tattoos and a badly slashed back. He goes to stay temporarily in the house he grew up in, now owned by his sarcastic asshole pot dealer brother Tommy (James Russo) and

his girlfriend Lorraine (Deborah Unger from CRASH). Tommy sells oregano to try to pay his debts, leading to (lots) more violence. Lorraine strips (to her underwear) for a wheelchair bound man on his birthday and Joey discovers the truth about his past. Unger (Australian) and Roth (British) are both excellent and handle the accents well.

ONE LESS EGG TO FRY (94) P/D/S/star/narrates... Joseph Marzano

This (overlong) shot on video feature is dedicated to Hugo Haas. Hugo (Marzano), a sad eyed, slow witted overweight A+P stock man, becomes obsessed with Lara (Annemarie Marino), the stacked blonde waitress at the Lynbrook diner he hangs out in. Hugo's friend Spider (Nathan Schiff, looking like Sig Haig's younger brother) plans a pizzeria robbery to pay off loan sharks, ties up Lara and covers himself with Betty Page photos. With dreams, flashbacks, 40s music, a theme by the Fifth Dimension and camera tricks. Other locations are a bar (with a band playing), a bowling alley, a video store, a boardwalk and the beach. Also with Dennis Clani and Joseph Parda (the exec producer). Marzano directed VENUS IN FURS and other 60s adults only movies. He and Schiff (also a director) were recently in GUILTY PLEASURES (PV #27). Write to Box 521, Mineola, NY 11501.

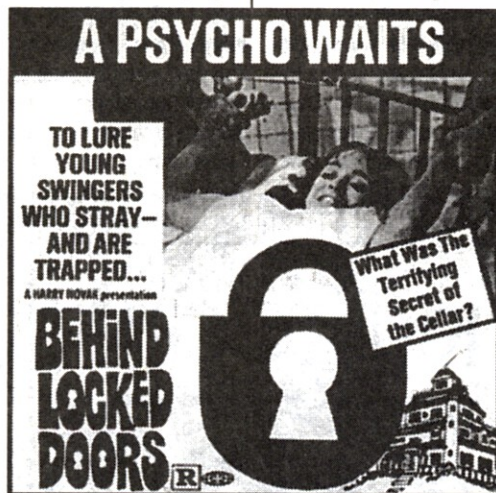
30s**OUTSIDE THE LAW (30) D/S Tod Browning, S Garrett Fort, P Carl Laemmle Jr.**

In this Universal remake of Browning's 1921 silent, the sarcastic wise cracking unhappy blonde Connie (Mary Nolan) and Fingers (Owen Moore) hide out in an apartment on Christmas Eve with a stolen fortune. Fingers had double crossed the vengeful (Chinese!) Cobra (Edward G. Robinson). Cobra runs the sideshow type "Palace Of Fine Arts" with women posing in large picture frames and Fingers works in a bank window as a mechanical half man. With a cute little kid with puppies, an unbilled Louise Beavers as a neighbor's maid who attends an all black party and dwarf John George. The happy courtroom scene ending seems to have been added by the studio. In the original, Lon Chaney played

the gangster and the Chinese man. Nolan (also in WEST OF ZANZIBAR) was a former Ziegfeld girl and was a mistress of the director. The Irish Moore (and George) were also in ROAD TO MANDALAY. Browning's next was DRACULA. If any serious dealer or company is interested in purchasing a master copy, contact Steve Brigoti at 1350 W. 4th St. #202, L.A., CA 90017.

NIGHT LIFE OF THE GODS (35) D Lowell Sherman, S Barry Trivers, P Carl Laemmle Jr.

An extremely rare and forgotten Universal fantasy comedy, this was based on a novel by Thorne Smith (as were the popular TOPPER films). He hated it and legally had it suppressed. Hunter Hawky (a deadpan Alan Mowbray), is an eccentric rich scientist who invents a ring with a ray that turns people into statues. After he uses it on his boring relatives in upstate New York, he goes to the Metropolitan Museum of Art and tries it on statues of ancient gods. Soon eight revived gods including Apollo (Ray Bernard aka Crash Corrigan), Diana (Irene Ware from THE RAVEN) and Bacchus (George



NO WAY HOME

Hassell) are loose in Manhattan. The human to stone FX (by John Fulton) are excellent. The story starts like a sophisticated madcap comedy with lots of insults and sarcasm and switches to slapstick as Neptune (Robert Warwick from DR. X) starts a fish fight. Hawky also gets drunk and meets a leprechaun with a very foreword daughter (Florine McKinney) who claims to be 900 years old. Also with Peggy Shannon as the adoring niece, Douglas Fowley as her boyfriend, Gilbert Emery (from DRACULA'S DAUGHTER) as the butler and William "Stage" Boyd as a detective. The director (who had been a silent actor) died the same year it was produced (in 34).

SPAIN

KISS ME MONSTER (Shocking, 67)
D/S Jesus Franco, S Luis Revengna, P Jose Lopez Moreno

(BESAME MONSTRUO) Diana (Janine Reynaud) and blonde Regina (Rosanna Yanny also in Paul Naschy movies) are beautiful spies (the "Red Lips") who live in an oceanview villa. They pose as nightclub strippers while trying to locate some professor and stop a series of stabbings. They also encounter an island of "modern women" (lesbians), a secret hooded society and two muscular programmed killers. The fun (if hard to follow) German/Spanish production is one of Franco's best and borrows from MODESTY BLAISE and even Godard. With Adrian



Besame monstruo

Hoven and Chris Howland (from Edgar Wallace movies) as Interpol agents, Michele Lemoine, and the director. Reynaud and Lemoine (also both in Franco's SUCCUBUS) were married in real life. This is a sequel to the same year's SADISTEROTICA (also available from Shocking Video).

ASSIGNMENT TERROR (Sinister, 69)
D Tulio Demicheli, Hugo Fregonese, S/cct Jacinto Molino, P Jaime Prades

(EL HOMBRE QUEL VINE DELA UMMA) Alien Dr. Odo (Michael Rennie, in one of his last roles), who has a lab in a monastery, and Maleva (Karin Dor) plot to destroy (or just scare and dominate) humans. She seduces a carnival guy to obtain Dracula's skeleton, he operates on Valdemar the wolfman (Paul Naschy), the mummy is revived in Egypt, and the "Frankenstone" (!?) monster is revived too. Maleva falls for Valdemar who kills women and fights the other monsters. A blonde has her brain fried with headphones. Meanwhile detectives are on the case and one of them (Craig Hill) has a romance with Patty Shepard. It's all like some silly Saturday morning kids show, but is almost worth it to see Rennie as a TV screen voyeur and watching hippies at a go go club. It's a Spanish/ W. German/ Italian co-production. The title on the print is DRACULA VS. FRANKENSTEIN.

PV

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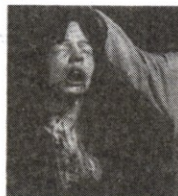
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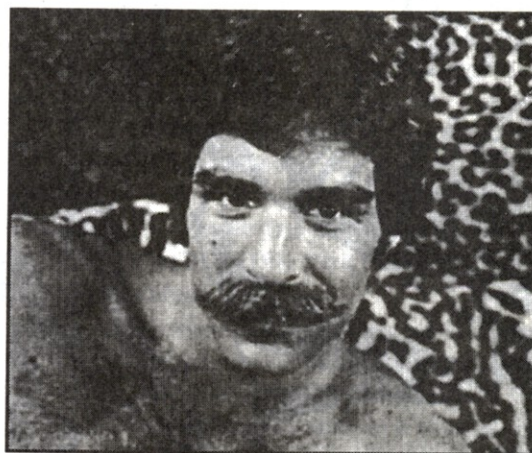
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AFRICAN AMERICAN FILMS THROUGH 1959 (McFarland, \$65) Larry Richards

This historically important and fascinating reference book arrived just before the excellent Turner Classic Movies Separate Cinema series (in July). Several books have covered (mostly 70s) black cast movies but this is the first to cover (mostly lost) silents through the 50s. Anybody seriously wanting to know more about American racism and music should own a copy. Titles range from Thomas Edison's "A WATERMELON CONTEST" (1895) to BLACK ORPHEUS and PORGY AND BESS (59). There over 1300 features, shorts and even musical Soundies covered alphabetically in 300+ pgs., with credits, descriptions and sometimes rare posters. Films are also listed by year and there are helpful filmographies of actors, directors, producers and companies. Minor complaints: I wonder why a musical like JAMBOREE (57) which stars black and white acts, is hear, but not the many other similar musicals, and there are some variety shows (like HARLEM JAZZ FESTIVAL) listed under several titles.

AMERICAN SCIENCE FICTION TELEVISION SERIES OF THE 1950's (McFarland, \$48.50) Patrick Lucanio, Gary Coville

Twenty 50s Sci Fi TV shows are covered in this 250 pg. reference book with complete (as possible) credits and plots for episodes. Most of these outer space and super hero shows were just lower budgeted versions of movie serials. A few were more serious and some were basically cold war training films. Many of them were live, so only people older than me remember them. I know SUPERMAN well from frequent repeats (some were even in color!) and have vague memories of MAN AND THE CHALLENGE, MEN INTO SPACE, SCIENCE FICTION THEATER and WORLD OF GIANTS. The shows fade from memory but not the damn commercials! (I love the photo of George Reeves with Sugar Smacks). Some episodes of TALES OF TOMORROW, SPACE PATROL, TOM CORBET, CAPTAINS MIDNIGHT and VIDEO are available on video but even the Sci Fi Channel shows mostly 70s junk. I can see dozens of channels now but I'd trade em all for the Dumont Network!

MARIHUANA MOTHERHOOD AND MADNESS (Scarecrow Press, \$38) Brett Wood

The original screenplays for three 30s Dwain Esper directed roadshow movies make up this book along with detailed notes about changes and deletions and censorship attempts. They are the lost film MODERN MOTHERHOOD (34), the famous MANIAC (34) and MARIHUANA: WEED WITH ROOTS IN HELL (36), all with rare illos. Esper's wife Hildagarde Stadie (the daughter of a Polish Count) wrote the scripts ("the cats eat the rats, the rats eat the cats, and I get the skins"). Quotes describe Esper (who had been a carnival motorcycle rider) as a crook, liar, alcoholic and "sunuvabitch." He later distributed FREAKS, owned theaters and lived until 1982. Call (800) 462-6420

DISCO DUCK AND OTHER ADVENTURES IN NOVELTY MUSIC (Berkeley, \$12) Ace Collins

Don't let the title scare you away, this tells the stories behind about 75 novelty songs (alphabetically) going back to the 40s ("Pistol Packin Mama," "Mairzy Doats.") and even earlier ("Toot, Toot, Tootsie!"). Of course most of them are from the 50s through the 70s. Many are extremely irritating and you won't want to think about them ever again. I could do without "Achy Breaky Heart," but it's great to have a couple of pgs. of insightful info on "Alley Oop," "Dang Me," "Duke Of Earl," "Hot Rod Lincoln," "Monster Mash," and "Wooly Bully" and I seriously think we need a new novelty hit with the impact and wisdom of "They're Coming To Take Me Away Ha-Haaa!"

JACQUES TOURNEUR THE CINEMA OF NIGHTFALL (McFarland, \$42.50) Chris Fujiwara

Everything (including 2'nd unit work, MGM shorts and TV episodes) by the underappreciated French born director is covered in this 300+ pgs. book. Whole chapters are devoted to 25 features including his film noir (OUT OF THE PAST, NIGHTFALL) and horror classics (NIGHT OF THE DEMON and three for Val Lewton). He also directed westerns, comedies, and historical dramas. The author and his subject (who died in 77) both consider the AIP movies COMEDY OF TERRORS and WAR GODS OF THE DEEP to be his worst. His last credit was an episode of T.H.E. CAT. There's also a detailed filmography, a section on his director father Maurice and a foreword by Martin Scorsese who says Tourneur films have a "hypnotic quality."



MONSTERS ARE ATTACKING TOKYO! (Feral House, \$16.95) Stuart Galbraith IV

Any fan of Japanese sci fi, horror and giant monster movies (50s through 90s) should find something new in this impressive well researched overview book. Many behind the scenes people were interviewed in Japan (and America) and their words tell the story. Some of the 30 chapters cover Godzilla, Gamera, directors Honda and Fukuda, and even Nick Adams. These are followed by filmographies and reviews with ratings. There are lots of photos and ad mats. Galbraith also wrote two McFarland books on Japanese movies. Toho has recently stopped the publication of several unauthorized Godzilla related books by the way. Call (310) 4901.

ART DIRECTORS IN CINEMA (McFarland, \$65) Michael L. Stephens

300 art directors and designers (from all over the world) have bilographical entries in this 400 pg. reference book. These unheralded talents can be more responsible for the quality of a movie than the

actors, director or cinematographers. You probably never heard of most of them but some were also directors (Robert Fuest, Paul Leni...) and others (William Cameron Menzies, Daniel Haller...) went on to be directors. Some worked frequently for the same director and others were signed to the studios and worked on hundreds of features. The extensive filmographies include Oscar nods.

PSYCHOS! SICKOS! SEQUELS! - HORROR FILMS OF THE 1980s (Midnight Marquee, \$20) John Stell

The 80s were a great time for horror movies (compared to the 90s) and this fun book is (I think) the first to concentrate on the decade. Chapters are by year with as many as 1/2 dozen movies that Steel thinks are the best covered in some detail (credits, plot, opinions...) followed by (long) lists of others. Some of the more surprising major titles are INFERNO, ALONE IN THE DARK, DEAD KIDS, ETERNAL EVIL, PAPERHOUSE, HOLLYWOOD CHAINSAW HOOKERS (!?), and one of my obscure faves, PIN. The only sequels to make the grade are HALLOWEEN 2, PSYCHO 2, CHAINSAW 2, ALIENS and DAY OF THE DEAD. The remakes are CAT PEOPLE, THE THING, and THE FLY. 9721 Britinay Lane, Baltimore, MD 21234.

ALL I NEED TO KNOW ABOUT FILMMAKING I LEARNED FROM THE TOXIC AVENGER (Berkeley, \$14) Lloyd Kaufman and James Gunn

I'm glad there's a book about Troma, but since this is by the companies president it's all over the place and full of (admitted) comic lies. Kaufman is funny though and has stories about working with childhood friend Oliver Stone, hookers, LSD use, Madonna auditioning for THE FIRST TURN ON, Billy Bob Thorton in CHOPPER CHICKS IN ZOMBIETOWN, early Kevin Costner movies and others like SUGAR COOKIES, CRY UNCLE, ROCKY, CANNIBAL THE MUSICAL and BLOODSUCKING FREAKS. Kaufman, a Yale grad who hates Blockbuster Video and the MPAA, also served in the Peace Corps. Roger Corman wrote the intro. By the way, Kaufman's wife (a former Troma employee) is the New York State Film Commissioner!

SOUTHERN FRIED HOMICIDE (Shel-Tone, \$7.95) Michael H. Price

This 80 b/w pg. graphic short story book is in 12 chapters. All are based on Southern folklore, real life murders and in one case a movie (Spencer Williams Jr.'s SON OF INGAGI!) and are illustrated by different cartoonists (including Mark Matlin, Adrian Martinez, George Turner...). I like the EC comic style Rude Awakening illustrated by Frank Stack the best. Price and Turner also wrote the Forgotten Horrors and Human Monsters books. Box 45, Irvington, NJ 07111.

MEAT IS MURDER! (Creation, \$19.95) Mikita Brottman

Almost everything about cannibalism in fiction, movies and real life is in this serious 200+ pg. book. After a historical look at the eating habits of Fritz Haarman, Jeffrey Dahmer and others, the main chapters (with footnotes) are on movies, divided by Anthropological and Arthouse, Cannibal Families, Cannibals by Nature (and by Psychosis) and Italian movies. Since Cannibal comedies and shorts are included, where's THE KID FROM BORNEO with Our Gang!? The photos are uncensored and there is an index. The (female) author is a London Prof. of

anthropology. Call (718) 351-9599.

HOLLYWOOD TRAIL BOSS (Boulevard, \$13) Burt Kennedy

Kennedy wrote screenplays for Budd Boetticher and Andrew V. McLaglen movies and even (uncredited) STAY AWAY JOE starring Elvis. He started directing TV (including COMBAT episodes) and features in the 60s including RETURN OF THE SEVEN, WELCOME TO HARD TIMES, and THE WAR WAGON. Some (more violent) 70s credits were HANNIE CAULDER, THE KILLER INSIDE ME and DRUM. In his book he tells funny behind the scenes stories about John Wayne, John Huston, John Ford and many others. Jack Elam who was directed by Kennedy in 15 films, wrote the intro.

SCHLOCK O RAMA - THE FILMS OF AL ADAMSON (Lone Eagle, \$19.95) David Konow

When Konow interviewed Adamson (for PV #19), nobody could have imagined that the director would be murdered the next year (95). Now we have a whole book (in 18 chapters) on the career and movies of one of the most disrespected directors of all time. SCHLOCK has more info, more interviews with Adamson associates, dialog quotes and lots of good ad mats and photos. The last chapter reveals that Stevie Ashlock had filed a palimony suit against Adamson and that he had threatened to

have contractor Fred Fulford (now accused of his murder) arrested for using his credit cards. The killer was caught wearing one of Adamson's suits. Konow even unknowingly talked to Fulford on the phone. Anyway, I like the way David (still in his 20s) decided he had to see Adamson movies after realizing that the Maltin guide gave most of them BOMB ratings! (See ad.)

SEX SYMBOL DYNASTY (Heavy Metal, \$24.95)

This deluxe photo book has chapters of high quality sexy photos (and drawings) of Julie Strain, Monique Gabrielle, and Linnea Quigley, UP ALL NIGHT hostess Rhonda Shear and former PRICE IS RIGHT "Barker Beauty" Dian Parkinson. It was designed and edited by (Teenage Mutant Ninja Turtles

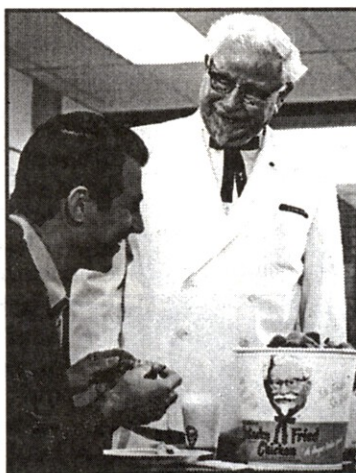
creator) Kevin Eastman and the unreal looking 6'1" Strain (his wife). You can call (800) 642-8183 to order this and many other photos, posters, videos...

DINOSAUR VALLEY GIRLS - THE BOOK (McFarland, \$35) Donald F. Glut

DINOSAUR VALLEY GIRLS (PV #26) is now probably the least important movie to have a whole book written about it. Similar in some ways to several how to make low budget movie books by John Russo, it would be of interest to would be filmmakers. Glut gives the behind the scenes details (complete with footnotes) of financing, casting, creating FX, pre and post production, distribution and talking amateur actresses into removing their fur bikini tops. The approx. 250 pg. book (which includes the script) has a 16 pg. color illo section.

THE INCREDIBLY STRANGE FILM BOOK (Simon & Schuster, \$14.99) Jonathon Ross

This is kind of a primer for people just getting into the world of exploitation and horror movies. It's an updated edition (they added a chapter on Hong Kong) of a 93 book that was (sort of) based on the British TV series of the same name. The TV version offered the first



On the set of HELL'S BLOODY DEVILS

filmed interviews with many cult directors. This tries to cover too much and parts are either copied from other books or are written for comic effect. 26 chapters are divided into sections on sex, exploitation, teenage and drive-in movies, gimmicks and horror and violence. Some movies (THE TINGLER, CARNIVAL OF SOULS, MANIAC) and people (Russ Meyer, H. G. Lewis, Ed Wood, Mamie Van Doren) get special attention. 8 pgs. are in color.

BOMBSHELLS (St. Martins' \$19.95)
Steve Sullivan

In this (174 pg.) book we learn that Virginia "Ding Dong" Bell was Serbo-Croatian and made her stage debut at the Roxy Burlesque theater in Cleveland. Joe Lansing was a strict Mormon and Sabrina from SATAN IN HIGH HEELS died after swallowing 50 sleeping pills. Chapters cover ten women who were actresses (Sheree North, Joy Harmon and Yvette Vickers), men's mag models (Cynthia Meyers, Maria Stringer from GIRLS COME TOO!) and strippers (Jennie Lee, Dixie Evans). There are many sexy and nude photos and an 8 pg. color section. Sullivan also wrote Va Va Voom! and Glamour Girls Of The Century.

We also received: JAPANESE CINEMA ESSENTIAL HANDBOOK (Vital, \$19.95) by Tom and Yuko Miahra Weiser. The 4th revised and updated A to Z review edition is bigger (at aprox. 400 pgs) and has 200 new

reviews. There are 32 slick photo pgs. (some in color) in addition to the many other photos. The previous edition was reviewed in PV #23. Available from Video Search Of Miami (see ad). SCREEN WORLD 1997 ANNUAL (Vol. 48) (Applause, \$49.95) by Barry Monush and John Willis.

Credits for every movie released in America in 1996 are in this valuable and heavy (300+ pg.) book. As always, most major releases also have more pictures and space (up to 2 pgs.) and there's a brief bio section. An interesting addition is actual credits for past movies (including EARTH VS. THE FLYING SAUCERS GORG0 and ZOMBIES OF MORA-TAU!) written by blacklisted writers. Call (800) 496-7511.

THE COMPLETE AVENGERS (St. Martins, \$14.95) by Dave Rogers. A timely re-issue of the 89 book, this has every TV episode from 61 (when Steed's partner was Ian Hendry) to 76 (with Joanna Lumley). It's a must for AVENGERS fans and is filled with great rare photos.

McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (800) 253-2187. St. Martin's is at 175 5th Ave., NYC 10010. Titan is at 42-44 Dolben St., London SE1 OUP,

England. Some of the books reviewed here might be available from See/Hear (212) 982-6968. Thanks again to Berkley for all the paperback novels.

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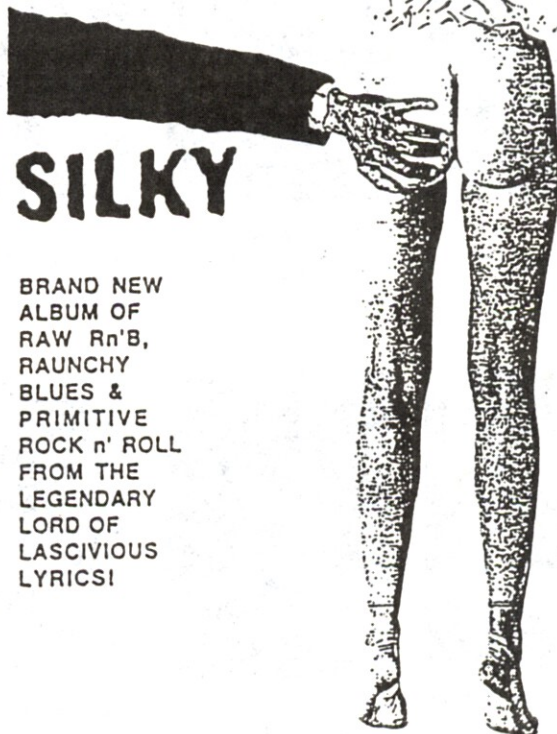
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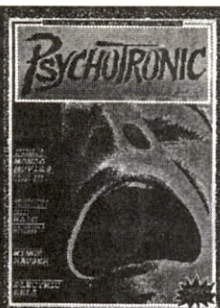
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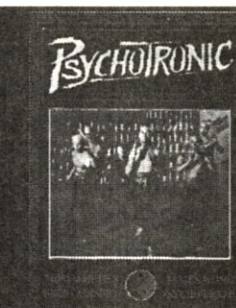
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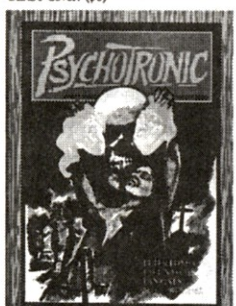
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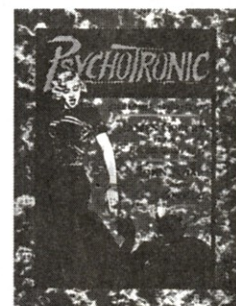
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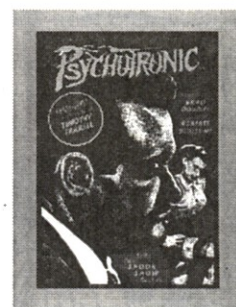
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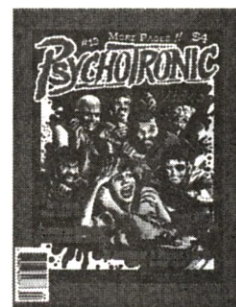
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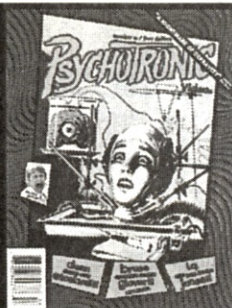
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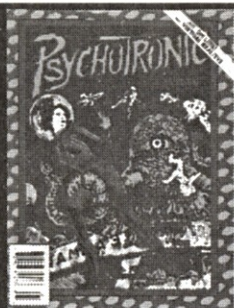
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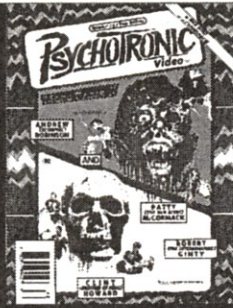
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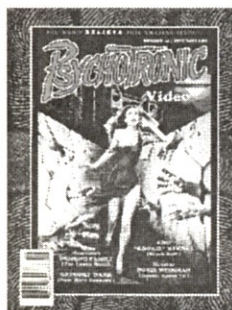
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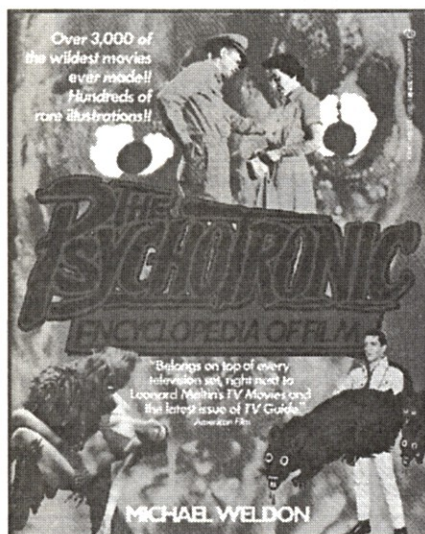
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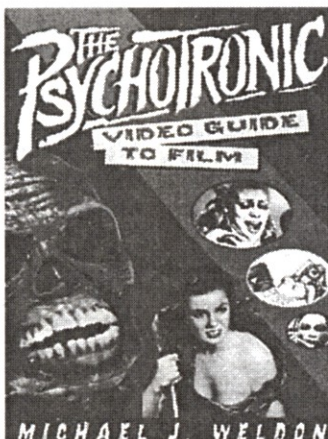
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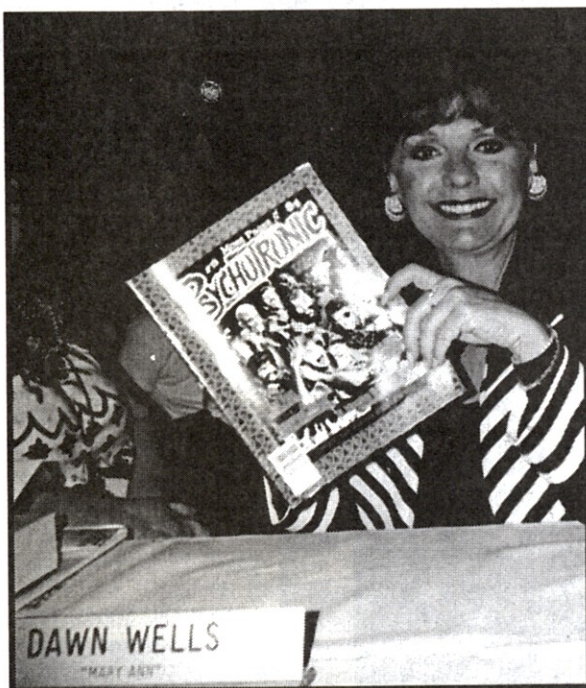
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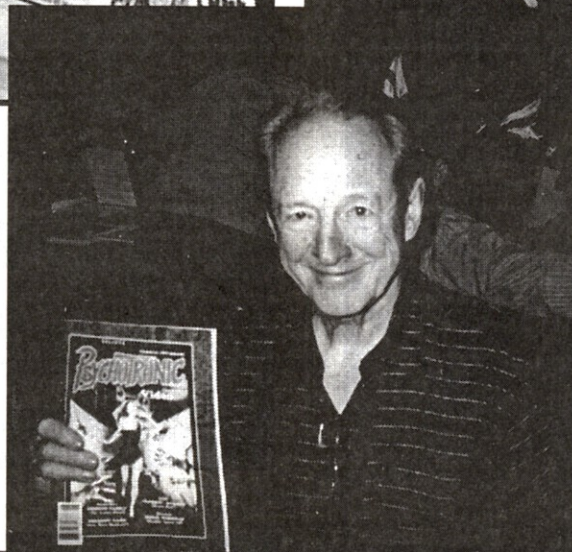


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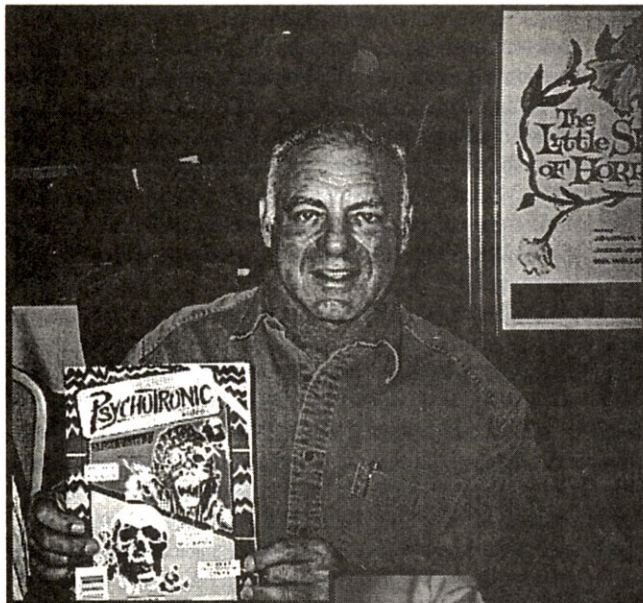
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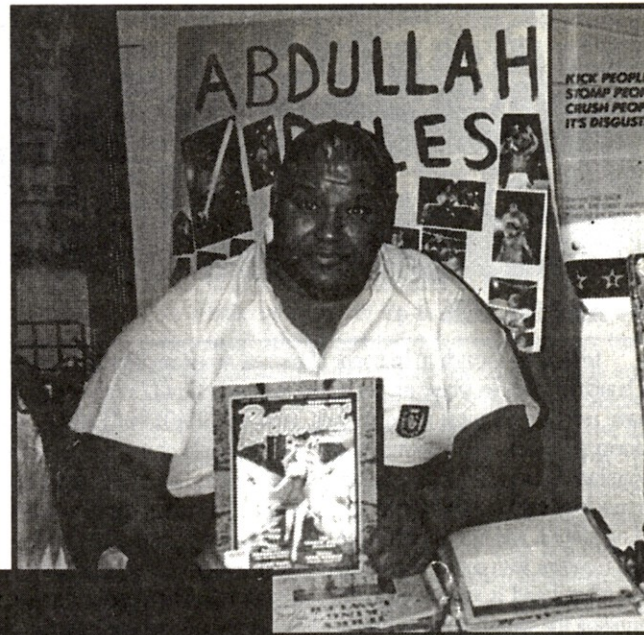
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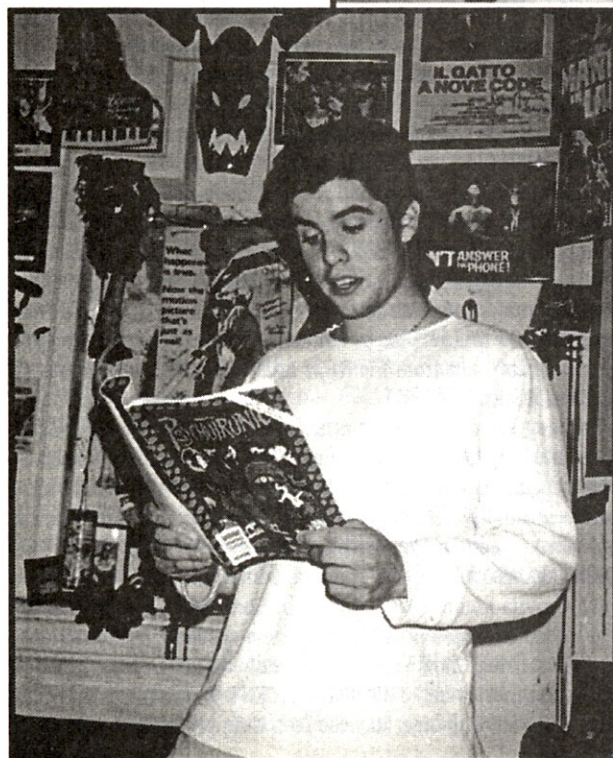


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THE DAMNED AND THE DEMENTED!

By ART BLACK

Jet Li fever—catch it. In honor of his new American film (co-starring a bunch of jamooks whose names escape me), several of Li's earlier classics have recently hit local video shelves. First up: *SHAOLIN TEMPLE*, his cinematic debut, and a downright stunning example of martial dexterity. Mainland China's first foray into kung fu filmmaking, it's a justly celebrated example of terrific choreography cut loose from the manufactured antiquity of backlot HK and filmed amidst the vast grandeur of China. The simplistic plot (revenge, with comic interludes) is instantly disposable. The fighting on the other hand is exceptional. SYS's version is dubbed and fullscreen, bringing the sprawling fights into too-tight focus, but is several minutes longer than previously released versions, including the widescreen one available overseas. *DEADEND OF BESIEGERS*, a HK/Mainland co-production, is a terrifically mounted costumer full of hairy, wild-ass fighting. The plot? Evil Japanese invaders versus local peasantry (including Cynthia Khan in one of her best roles) aided by a sympathetic Japanese castaway (Yu Rong Guang). SYS has since released Jet's second movie, the entertaining sequel *KIDS FROM SHAOLIN*, and his sole (co-)directorial effort and first semi-modern role with a full head of hair, the gritty *BORN TO DEFENCE*. (10545 Humbolt St. Los Alamitos CA 90720)

World Video, one of the two heavyweight distributors of imported Hong Kong films in the US, is testing the waters with the domestic release of a trio of remastered widescreen martial arts films with enhanced subtitles. Their Jet Li entry is the hugely entertaining *THE BODYGUARD FROM BEIJING*, a remake/remodel of the Costner moneymaker. If Costner had had action-master Corey Yuen Kwai at the helm and villain supreme Ngai Sing as foil, hell I might actually have gone to see his version. Some folks have complained that the taut finale has a shade too much wirework. Fucking crybabies. It's a clever and kinetic festival of guns and fists in a house besieged by baddies. I fail to see the problem. *HEROES AMONG HEROES* is an oft-overlooked gem of post-*ONCE UPON A TIME IN CHINA* period mayhem, directed by underrated genius Yuen Woo Ping and starring his fave fighting machine, the superb Donnie Yen. Taking its cues from *OUATIC* as well as various 70s classics, it tells an entertaining tale of Wong Fei Hung and the perfidy of the opium lords, with terrific set-pieces and a great villainous turn by co-star Xiong Xin Xin (Clubfoot in the *OUATIC* series, and the best two minutes of *DOUBLE TEAM*). Ng Man Tat and Sheila Chan provide comic relief. World's version isn't hi-fi and the sound on my copy has numerous glitches, but the picture on all three films is beautifully letterboxed with (sometimes misspelled) subtitles in the black. Last of World's triad of wildly divergent fighting flicks, and the one with the greatest critical cachet, is Wong Kar Wai's *ASHES OF TIME*, perhaps the ultimate love-it-or-hate-it Hong Kong movie. Ponderous and cryptic, with action (by Sammo Hung) filmed in great impressionistic swathes seemingly calculated to frustrate chopsocky fans, it's considerably more of a Chinese Box than Wayne Wang's recent picture of that name. Full of

clues and hints and allusions and ellipses, it reveals new facets on each viewing. For some reason the bands surrounding the letterboxed image are a mildly distracting gray rather than black, but among World's initial offerings, this is their first truly must-see film. (I'd mention the brilliant cast, but if you don't already know who's in it, their names probably wouldn't mean anything to you.) Final note: If the series catches on, among the titles World is contemplating for future release is *NAKED KILLER*. Get your wallets ready. (150 Executive Park Boulevard, Suite 1200 San Francisco CA 94134)

Xenon have been cranking 'em out doubletime lately, including several retitled Jet Li films as well as the *KILL OR BE KILLED* series of longtime bootleg faves (aka the "Joseph Kuo Collection": *THE 36 DEADLY STYLES*, *BORN INVINCIBLE*, *DRAGON'S CLAWS*, *7 GRANDMASTERS*), and the *BLACK MUSCLE* series. After *ENTER THE DRAGON* frustrated ghetto audiences by killing off Jim Kelly early and positing smarmy John Saxon in the second lead, amends were made by starring Kelly in his own series of kung fu actioners, starting with *BLACK BELT JONES* and quickly winding down to some pretty miserable dreck. Amidst the plethora of Dragon Lees and Conan Lees, he was Muhammad Ah-Lee, and in late entry *THE TATTOO CONNECTION* he's backed up by great soundtrack music and a



TETSUO II

great cast, including Tan Tao Liang, Chiang Tao, Chen Sing, and fellow *ENTER THE DRAGON* alumnus Bolo Yeung. Result? Not so great. *WAY OF THE BLACK DRAGON* stars Ron Van Clief (billed as Van Cliff) walking around in afro and sideburns (and shirt-collars roughly the size of Rhode Island), waiting to get into fights. The disposable plot has something to do with a bevy of Thai babes being drugged and flown into Hong Kong with their nethers stuffed full of drugs. *BLACK COBRA* and *REAL SOULJA* (aka *BLACK JESUS*) are both cheesy Italian programmers, the former an insipid motorcycle gang snoozer featuring Fred Williamson, the latter a godawful *APOCALYPSE NOW* ripoff with Woody Strode playing the ersatz Kurtz (and not a hitman, as the jacket claims). *SOUL BROTHERS OF KUNG FU* uses snippets of "Live And Let Die," as well as "Red River Valley" on the soundtrack, which slips out of sync toward the end so the effects and dubbing don't even remotely match the actions onscreen. Bruce Li stars, with Ku Feng, Meng Hoi, and Chiang Tao. Carl Scott is killed and strung up at the end, unlike the alternate version of the film released awhile back as *KUNG FU AVENGERS*, in which he walks off arm-in-arm with Bruce Li. Xenon is also behind the Chow Yun Fat collection, a bunch of minor early flicks retitled and a serial condensed, all with misleading cover art. The standout is Ann Hui's terrific *STORY OF WOO-VIET*, a grim and gritty tale of immigrants struggling against the system and the triads. The role that first brought major attention to former TV heartthrob Chow, it's been renamed *GOD OF KILLERS* for us domestic sheep and given thoroughly inappropriate cover art from the *RICH AND FAMOUS* series. (1440 9th Street, Santa Monica CA 90401)

Tai Seng are of course the other major importer of Hong Kong madness, and they too have been cranking out titles fast and furious in their two concurrent series of domestic releases. Their "A" pictures took a minor dip in quality with slightly lesser films like *LEGACY OF RAGE* (Brandon Lee's best movie, directed by Ronny Yu) and *RIGHTING WRONGS* (aka *ABOVE THE LAW*, an entertaining actioner starring Yuen Biao and Cynthia Rothrock and directed by Corey Yuen), before jumping back to top-notch material with the Japanese-occupation drama *HONG KONG 1941* starring Chow Yun Fat (not really an action flick, just, you know, a great movie) and *THE MAGNIFICENT WARRIORS*, one of my favorite HK movies of all time. Michelle Yeoh is simply too damn appealing

as an adventuress in another wartime epic of resistance against Japanese invaders, alongside Derek Yee, who should really put down his camera and act more. It's the kind of movie where even when characters you like die, you're left smiling, thinking damn, that was a good and noble death. Tai Seng's "B" series meanwhile took a leap up in quality (after hitting rock bottom with *ULTRACOP 2000*) via the recent Moon Lee Collection. *DEVIL HUNTERS* I'd seen before without subs, but now I understand the convoluted plot. Although truthfully it didn't affect my enjoyment either way. Loads of high-energy action scenes and a great cast. *KILLER ANGELS* is a notch below but still fun, with chopsocky superstar Gordon Liu co-starring as a sentimental hitman. *BEAUTY INVESTIGATOR* is more top-shelf material, offering Moon and Yukari Oshima (as both allies and adversaries) for some major feline action. Villain Sophia Crawford gets the shower scene. The "China Heat" action series kicks off with *CHINA HEAT* (imagine that), a straight "B" flick "staring Sebella Hu." The story meanders around Southeast Asia before settling in a fictional New York City, with a climactic fight taking place by the rocky Manhattan shoreline and another in a local container port. The nonsensical plot has to do with a pusher who lost his ring and needs it back or else some big deal won't go down. Sibelle Hu is absent from the finale ("I'll go get the warrant") and is doubled extensively in fight scenes by a guy in a frightwig, and the soundtrack goes silent periodically, even when people are talking. *SPIDER FORCE* from the same producer (William Lan) is better looking and slightly more ambitious. Star Carter Wong (picture Arnold Schwarzenegger with all the good parts stripped away) may not be particularly charismatic, but at least he can fight. The dull and muddled story relies on gimmickry and coincidence: "Is your name Ko also? I'm your sister!" *HARD TO DIE* is a 1990 flick (original title: *THE DEMON FIGHTERS*) featuring Alex Fong and Francis Ng, two of the most visible actors in Hong Kong these days since the handover sent all the big names packing. The overcomplicated plot seems to change focus every five minutes in order to accommodate another fight. That's not a complaint, mind you. Alex Man stars, with Sibelle Hu, Carrie Ng and Michiko Nishiwaki as the fighting femmes. (Tai Seng, 170 South Spruce Ave #200 South San Francisco CA 94080)

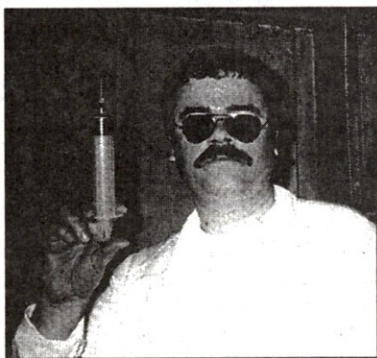
In a major coup for Americans with functioning grey matter, Seijun Suzuki has finally seen domestic video release after too many years on the bootleg circuit. *TOKYO DRIFTER* from 1966 is the weird and perverse tale of a weird and perverse singing killer, utilizing odd manipulation of sound as well as bold and strikingly artificial use of color. Vaguely reminiscent of TV's *AVENGERS*, it uses patently phony, almost surreal sets, making it either a genre film hiding in an art film or vice versa. (Shades of Wong Kar Wai.) *BRANDED TO KILL* is a tighter, more composed film that becomes increasingly more bizarre and enigmatic as it unfolds. Sort of like *REPULSION* starring a paranoid hitman, it's hip and 60s Bondian by way of Jim Thompson, presaging the imagery, absurdity, iconography, and macho rivalry of John Woo (Public Media Home Vision, 4411 N. Ravenswood Ave Chicago IL 60640-5802). One of Woo's faves, *LE SAMOURAI*, has likewise finally been legitimately released on video by New Yorker Video. A moody meditation on honor and trust (and revenge), it might be a little slow for modern audiences, but hey, their loss. (16 West 61st St NYC 10023) For what it's worth, Woo's *BLACKJACK* continues his apparent mission to subvert his good films with shit TV. Somebody please put it in a sack with the *ONCE A THIEF* remake and hit them both in the head with a rock. (Dimension)

Also new to video is Shinya Tsukamoto's *TETSUO II: BODY HAMMER*, which explodes the original film like T2 did to *THE TERMINATOR*. Once again the hero metamorphizes into a machine, this time a full-color cyber-slaughterhouse. Of course, some of us still prefer

the low-budget inventiveness of *THE TERMINATOR* to its sequel, and to me, *TETSUO II*, for all its delirious wickedness, adds little to the original. Tsukamoto's *TOKYO FIST* recently hit selected urban screens and is also from Manga. A decidedly more down-to-earth tale of a love triangle complete with self-mutilation and physical and emotional S&M, it confirms Tsukamoto's rep as a sort of punk Cronenberg. (727 N. Hudson St Suite 100 Chicago IL 60610)

Got a whole boatload of unsubtitled films this go-round. *KARLA CONTRA LOS JAGUALES* ("Karla vs. the Jaguars") is basically *PLAN 9 FROM OUTER SPACE* with wrestling, as zombies with cameras in their beanies are sent by a babe in a low-cut top to commit robberies. Dull looking investigators stand around and talk a lot, while low-cut (in a blonde wig roughly the size of Montana) watches her zombies pump iron. Frankly, even in FF I was bored, although the Black Sabbath (first album) on the soundtrack is a plus. I'll save you the trouble: the wrestlers save the day. The far more entertaining *SANTO VS. LAS LOBAS* ("Santo vs. the Werewolf Women") is a grainy, gritty, moody terror tale, with human sacrifice, cannibalism, and werewolf babes in—surprise—huge blonde wigs and low-cut tops. Santo, it turns out, is afraid of dogs, and calls for help while hanging from the rafters. Something to keep in mind next time you plan to rob a pawnshop in Juarez. (Most the above sent by Casa de Sex-Mex; currently available from Video Search of Miami)

The silver-masked one returns in *ASESINOS DE OTROS MUNDOS* ("Killers from Other Worlds") from 1971, in which he battles a creature played by a bunch of guys in a burlap sack. Our hero also faces off against a couple of gladiators and a guy with a flamethrower in what looks like that cheesy wraparound theater in the greasy carny just south of the border in Tijuana. Now THAT'S scary. *OBRAS MAESTRO DEL TERROR* is a 1960 black & white horror anthology from Argentina based on tales by Edgar A. Poe, released domestically in truncated form as *MASTER OF TERROR*. If Hammer or Bava had made it, it wouldn't have looked appreciably different. Directed by the prolific Enrique Carreras (no relation to the Hammer clan) and starring the father/son team of Ibanez Menta and Narcisco Ibanez Serrador in multiple roles, it includes nice, atmospheric versions of "A Cask of Amontillado" and "The Tell-Tale Heart."



BLERGH!!!

SUCEDIO EN EL INTERNADO (aka *PERVERSION IN A GIRL'S SCHOOL*, 1985) is an Argentinean softcore sex romp with lesbianism, rape, naked catfights, shower scenes, a mysterious killer, a lecherous old voyeur, hippie bikers, death by torture, and an end scroll that claims it's a true story. At least, that's what I'm guessing it claims, since Spanish is Greek to me.

Busty, lusty former Miss Argentina Isabel Sarli starred in a collection of entertainingly sleazy films by her mentor/lover/writer/director Armando Bo. In the infamous *CARNE* (*FLESH*, 1968), co-starring Bo's son as Sarli's lover in a bizarrely incestuous touch, she is saved from rape by a samaritan who then proceeds to—you guessed it—rape her, before the credits even roll. Once the plot kicks in, she's raped again atop a slab of beef at the meat-processing plant where she works, and yet again by a gang inside a tractor-trailer. In the end, Sarli listens sadly to an imitation Marlene Dietrich in a cheap bar, then strokes herself in a shower. The print is faded and discolored. *INTIMIDADES DE UNA CUALQUIERA* once again opens with a topless Sarli cradling her jugs (and being cradled by Bo pater's disembodied hands). Employed as a maid, within five minutes of the credits she's gyrating naked in the fantasies of a horny youngster. Key words thereafter: skinny-dipping, rape, prison, prostitution, and cleavage—mucho cleavage. Music is the same combination of Iron Butterfly and the organist from Yankee Stadium. In *FURIA INFERNAL* ("Evil Fury," 1973), Sarli stretches her thespian muscles to play a stripper. She takes a bubblebath. She rolls naked in the snow. A man in black digs

her, so he um, fucks a sheep. Don't ask me, I didn't write it. Loads of spaghetti influence in the look of this one. The hugely perverse FIEBRE ("Fever") opens with Sarli bouncing mightily on horseback. Before long she's kneeling in front of a fire to warm her chilly hooters, while fantasizing about horses. Next thing you know she's sucking her pinky while watching horsies fuck. After playing with her titties while reminiscing about the horse's stiff cock, she makes it with the stableboy. The end.

FURIA EN LA ISLA ("Rage on the Island," 1976) is yet another breast-fetish movie from Argentina, this one starring Lebertad LeBlanc instead of Sarli. The top-heavy actress plays a backwoods blonde straight out of L'il Abner, working as tour guide on a river boat. For whatever reason, this means two guys have to duel with burning branches. Two older guys stop the fight and instead hand them big, burning logs. In a jazzy performance-art piece, LeBlanc dances shirtless with three black guys. What it all means, I haven't a clue. SANGRE DE VIRGENES ("Blood of Virgins," 1967) has the dubious honor of being Argentina's first vampire film. Directed by local iconoclast and sometimes genre director Emilio Vieyra, it centers on a vampire with a tit fetish. Basically a softcore sex romp with long dialogue-free segments of people skiing, hiking, necking, and topless go-go dancing to instro rock, its Hammer influence is apparent in the close-ups of its 70s bloodsucker's burning gaze, as well as a Van Helsing character and a multitude of heaving bosoms. Shown briefly in its native country in between bannings, it was promoted by bountiful star Susanna Beltran parading through theaters in a nightgown and fangs. The tape has a shitload of glitches.

INSAN AVCESI (aka HEART OF A FATHER, 1979) is a Turkish DIRTIER HARRY, in which a vigilante in a black leather jacket takes on the local syndicate. Star Cuneyt Arkin makes criminals dig their own grave, then shotguns them into it. Locks a guy in a box and shoves him into a furnace. Straps a guy down and runs a bandsaw between his legs. Ouch. Delightfully mean-spirited, it was taped off TV and includes brief toplessness, hookah-smoking at the Turkish Baths, and commercials—including an animated battle between "Normal Deterjan" and "Domex Mikromatik" (I won't tell who wins). A graphic trailer at the beginning indicates the film was edited for broadcast, and an ad for a local music station proves that radio in Ankara is as bad as it is in your town. ALYS BATMAN EN ROBIN ("Alias Batman and Robin," 1991) is the sort of mind-boggling movie that people won't believe exists when you describe it to them. Made in the Philippines, it's an unauthorized ripoff of the US TV series complete with identical costumes and theme music. Beginning as a lame comedy with intermittent lame action, the "Paenguin" appears about twenty minutes in, followed by the Joker in a purple suit, mustache and pigtails, and then the Catwoman. So far, so cheesy. Then in the middle of a holdup (at the "Smith & Wesson Dollar Exchange"), the villains begin to croon, and the tellers form a ragged chorus line. Music consists largely of old American pop hits ("At the Hop") with new lyrics. The dialogue, mostly in Tagalog, detours into English for phrases like "Don't worry, be happy," and the award-winning joke: "knock knock/who's this is/this is who?/this is a holdup." The batcave is hidden behind garage doors with the bat logo inconspicuously painted across them, and the film approximates the famous spinning newspaper headlines so prevalent in American films and TV by twirling a lazy susan on which sits a Manila Chronicle proclaiming "Joker, Paenguin rob Gotham Bank." 45 minutes in, the story ends, only to begin a new one. 45 minutes later, same thing, then an abrupt conclusion. Episodes of a TV series knitted together? You got me. The second half includes a sappy ballad and the concluding theme "Let's Believe in Love," featuring the good guys and bad dancing together with a midget in a Spiderman costume, singing the line "Let's be

afraid of God." (Shocking Videos (see ad.)

BLERGH (translation: "BLERGH") is a Brazilian shot-on-video splatter story from 1997 that lacks subtitles but substitutes hardcore sex, drugs and bad Heavy Metal. I assumed the trailers at the beginning were fake (including the appetizingly titled O MONSTRO LEGUME DO ESPAGO, for which the commentary reads, "escatologico... demente... anti-comunitas... vomitoso..."), but maybe not. The film itself is a amateur celebration of meaty breasts and homemade gore, with a plot—what little I could make of it—indebted to old John Waters and Tobe Hooper. Lowlife freaks capture, torture, rape and kill passersby and each other. One character is beheaded but puts his noggin back on and continues killing. In the end the zombie is disemboweled and the rest of the scum live happily ever after. ELES COMEM SUA CARNE (They Eat Your Flesh, 1996) is an earlier trip to a similar abattoir; the characters (with names like Arkham and Hernia) aren't appreciably different, but talk a lot more and wear cheap prosthetics. Shot in video widescreen (?), this one includes tributes to H.G. Lewis and Sam Raimi, with an opening prowl-cam shot that seques into a bunch of people opening a girl. Gore effects, as in the last, are largely a matter of animal eviscera, which Arkham revels in smearing all over his body and rolling around in. See zines (She Demons) for address.

HEART ATTACK THEATRE is a collection of really crappy horror/comedy shorts. Badly written, shot, and edited, with lousy music, lame "shock" endings and the same unattractive, untalented actors reappearing throughout, it's nothing more than an interminable advertisement for the filmmakers' ineptitude. (Lucky Charm Studio 2319 N 45th St #181 Seattle WA 98103) THE CORONOR'S CAMERA VOL. 1 is the most recent video corpse parade. Can't fault them for false advertising—it's exactly what the title promises: A hyper-graphic mondo scrapbook of the aftermath of violent death.

And the most extreme invasion of privacy imaginable. (327 West Laguna, Tempe AZ 85282)

From the sublime to the ridiculous. MICKEY'S FAIR PLAY is a lost comedy short reminiscent of Our Gang, even featuring Gang-ster Chubby for some amusing fat jokes. It's a pretty good collection of sight gags revolving around a bunch of tykes who "borrow" a car to go camping, and the rich rivals who try to spook them with phony ghosts. The sole existing print was already so deteriorated that it literally disintegrated during the transfer process, and both the sound and image start to go toward the end. (Loonic Video POB 2052 El Cerrito CA 94530) No such problem with Kino On Video's beautiful and ambitious SLAPSTICK ENCYCLOPEDIA of silent comedy, a project so vast I've only begun to scratch the surface of its eight volumes—all but one of them over two hours long. Starting rather weakly with historically interesting but frankly unfunny early shorts, it hits stride in no time and by the latter tapes is flat-out brilliant. Volumes THE RACE IS ON! and TONS OF FUN are non-stop, ho-holds-barred delights filled with mini-masterpieces of comic action. (Suite 503, 333 West 39th St NYC 10018)

I've never reviewed a mousepad before, but Morpheus International sent a killer baby landscape by Giger, as well as a wild wraparound Bosch wristwatch (they were out of Dali). Sure as hell beats Rolex as a fashion statement. HEAVY LIGHT is a collection of artwork by De Es, who's a lot more versatile than I'd expected from his work in Omni. In fact, I prefer his later and (particularly) earlier psy-fi work to his celebrated "stone" images. MIND FIELDS compiles 34 of Jacek Yerka's wildly imaginative paintings, all sharing a dark moodiness, all clearly identifiable as Yerka, yet vastly different in subject and approach. Harlan Ellison contributes 33 brief fictions to accompany the images. (9250 Wilshire Blvd Suite LL15 Beverly Hills CA 90212) Some videos were sent in by readers from South America. Try Video Search of Miami for foreign titles.



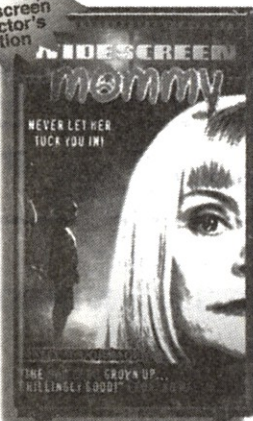
HEART ATTACK THEATRE

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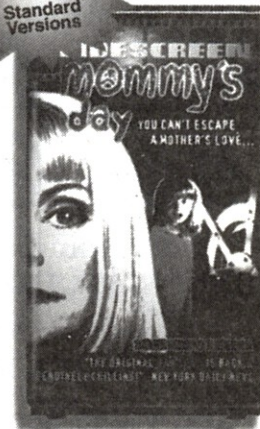
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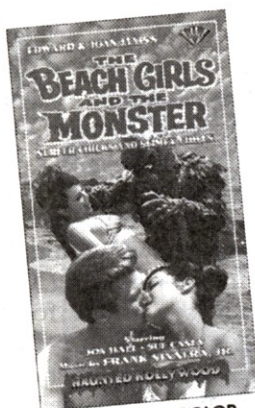
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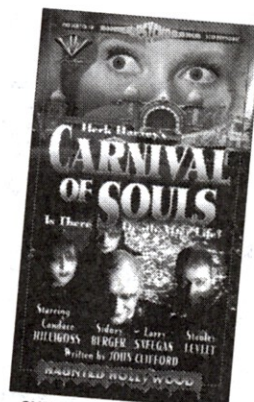
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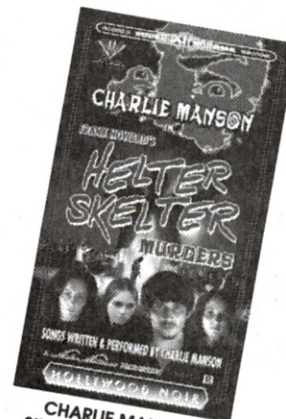
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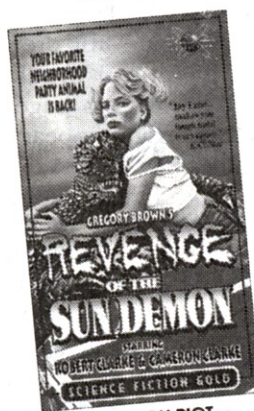
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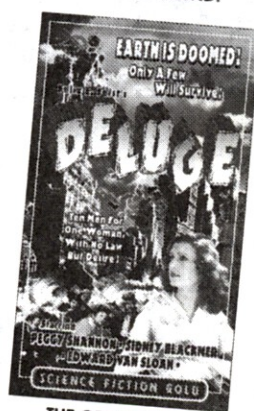
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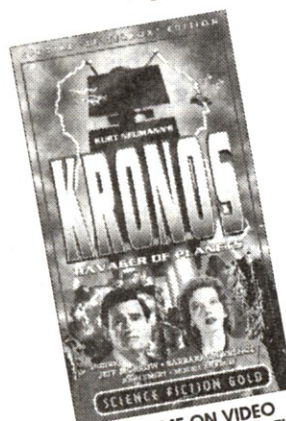
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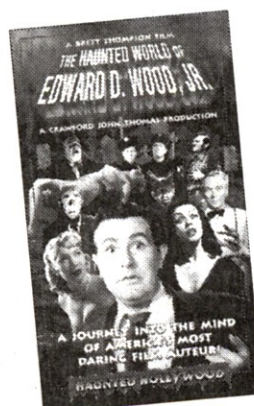
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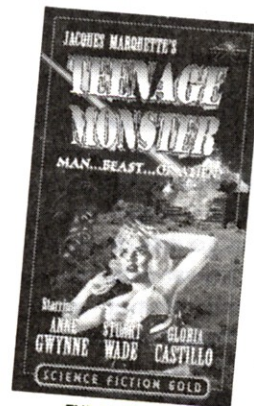
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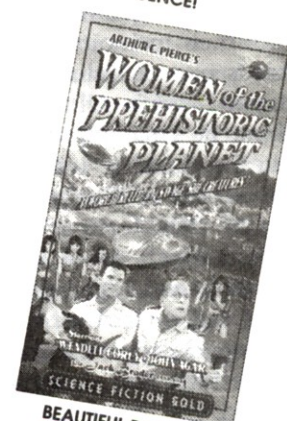
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MICKY SPILLANE IN HOLLYWOOD



Interview by Max Allan Collins

During the making of a filmed documentary on Spillane, his friend and recent collaborator Max Allan Collins interviewed Mike Hammer's creator for PV at the writer's oceanfront home in Murrell's Inlet, South Carolina, in Nov., 97.

Famous for his best selling novels, Mickey Spillane (born Frank Morrison Spillane in 1918 in Brooklyn) doesn't consider himself an "author." "I am not an author. I am a writer. Now the difference is that an author would be Eisenhower, would be, Churchill. They wrote their memoirs and all this. They write one thing. This is part of history more or less. But a writer is on a day-to-day job. All the time he's writing, this is a job for him, he's making money to keep the smoke comin' out the chimney. I started writing when I was in junior high school in Elizabeth, New Jersey. This was at the time of the depression, when they started prohibition and all. Now kids get to know things. We're crawling under garages, we knew were all the bootleggers hid their stuff. And I was writing stories about bootlegging for the Elizabeth Daily Journal. Man, it was somethin'. But that's when I got the idea of being printed. It's nice seein' yourself in print. Then I found out you could write for money - people would pay you for these things! And I started writing stuff for like Liberty Magazine, Saturday Evening Post. Never used my own name. 'Cause they used house names."

When he went to college in Kansas at Fort Hays (in 39), he was making more money writing than the

dean of the college was earning. "Cause everything I turned in as a report for English. I was taking writing courses for Pete's sake. I was selling, I was turning in my carbon copies what I'd all ready sold in New York." He dropped out and went back to New York and the writing game. "Yeah, I started with slicks, then I worked my way down to the pulps, then I worked my way down to the comic books. Now you're going downhill in class. But you're goin' up in money. And I made a lot more money out of comic books than I ever did out of slick magazines." Spillane was actually a kind of a pioneer in the comics field. "I was in the first group of writers, when we first started comics. I was working for Funnies Inc. We used to work at all hours. We each had a place in New York and the artists were over there and the writers were over here and we're bangin' stuff out. Stan Lee was the guy, he could write on three typewriters at once, you know. And Jack Kirby was drawing Captain America, Human Torch." He was a writer for those famous characters and others. "Oh yeah, Submariner, the Human Torch, Blue Bolt, Captain America, a whole kit and kaboodle of 'em. We did those things with Classic Comics, too. When Classic Comics first come out, when you would take a book like Count of Monte Cristo. Now I wrote that one and Kirby drew it."

The postal regulations for comics required a minimum of two pages of prose. Short stories with a Spillane byline appear in lots of Golden Age "Marvel" comics. "You got \$25 a shot for two pages of these things. And these things would take up to a half hour to write, you know. But at that time, \$25 was a lot of money. You could write four a day and you're getting \$100 a day when a hard-workin' man out there is making \$35 a week." After Pearl Harbor he enlisted and served as a flight instructor. Paperbacks got started in those years, as reprints handed out to servicemen. "When I was in the army, I saw the initial attempt of getting reprints into paperback on the market. And all I could think of was, after the war, they're going to be putting out original paperbacks. This is the new concept coming up, something brand new and different." After the war he returned to comic books. "Yes, but I recognized what was the new market - paperback books. That's why I wrote I, the Jury. But the main reason it got me there was I had to get out of New York City. I couldn't stand that place any more. I wanted to live out in the country up in Newburgh, New York and I needed \$1,000 and at that time you only gave \$250 to a writer to write a mystery story. I needed \$1,000. So I wrote I, the Jury. I got my thousand."

When I, the Jury was published in hardcover (in 1947), it didn't sell particularly well, but when the paperback came out, it was an instant smash. The fame and money didn't change his lifestyle though. "Naw, we lived in Newburgh, in the cement-block house I built. We were out in the country. You go around in in dungarees, you shovel snow in the winter time. Now, I came up with some of the great editors in

publishing. The big one to me was Victor Weybright. I brought up *One Lonely Night* (1951) to him, in a paper bag. I had a pair of dungarees on and T-shirt, just came out of Newburgh on a hot summer day. And I brought my manuscript into him in that brown paper bag, I had been carryin' this thing under the seat of my car for the last week. Kickin' it back every time it came out. I gave it to him, he calls the bank across the street, gets two security guards to come up with guns. They took this thing down with their hands on the guns, to cross the street to put it in the bank safety deposit box. And I said I don't dare tell him I had it under the seat of my car for a week kickin' it around. But I stayed in Newburgh as much as possible. I didn't get involved with Hollywood or the New York bunch unless it was business and necessary."

The Mike Hammer character really connected with the public. "When the war was over, people were used to violence. I was in the military. I knew what they were thinking, I knew what they were eatin' and dreamin'. That's why I didn't make Mike a pilot like I was. I made him come out of the trenches where most of the people were. And they knew what a person's mind could do to them when they came back and a .45 was the gun that they used, you know." The Hammer books were criticized for being overtly violent and sexual. "Sex and violence are punctuation marks in a story. The whole thing isn't written about sex and violence. There's a story involved. I have gotten the worst reviews in the world. Nobody has ever gotten them as bad as me. And they would say this man writes the most trivial garbage in the world, it's terrible, it's infused with sex and violence and don't ever read this stuff. So we made this big ad out of the bad reviews, quoting from them. Then underneath we'd have a line like, this book sold six million copies. The top of the ad said, Mickey Spillane says about his new book, 'I hope this one gets lousy reviews.' I wrote for entertainment, I wasn't trying to educate anybody."

As one of the first American writers to become a pop culture figure, Spillane had his own radio show and appeared on many early '50s TV shows including ones hosted by Milton Berle and Steve Allen. "Once I was doin' a Christmas TV show and the famous old actor who was going to recite *The Night Before Christmas* was sittin' on a bar stool in front of a big crowd. In back of him there was a big movie screen.

They were going to show slides of each section of *The Night Before Christmas*. Now I had just finished one TV show and the guy who was going to do this was a very famous actor and he was down there and he was drunk as a skunk. I went upstairs and I told the director 'Hey you know, how are you goin' to do this show, the guy's down there drunk.' He went down there he comes back, 'Oh what are we going to do?' I said, 'Tell you what, I'll do it for you if you want me to.' He says, 'Would you?' I says, 'You got nobody else to do this.' He says, 'Could you do it?' I said, 'Sure I'll do it for you.' So I went out and in the meantime, this director's lookin' for a script for me and the show starts. And I have a bar stool out there and in the sponsor's booth, in the back there, they had glass across there, I could see the screen reflecting up there so I could time it in perfectly. So we started off and I said 'The night before Christmas and all through...' In the meantime this poor director's goin' nuts. The script comes out, the guy, they threw it down to across my feet, and I kicked it back. And the guy come out and he threw it again and I kicked it back. In the meantime I'm goin' on with it. Now the audience, imagine the people seein' this, they're laughin' like a son-of-a-gun.

But the at-home audience never saw that foot go like that. So I finished and I said 'To all a good night.' It was a fantastic show. And I looked at the director, he's dripping sweat. He didn't know I knew *The Night Before Christmas*."

By 1952 he'd written seven novels (all published by E. P. Dutton), six of them Mike Hammers, and they were already the seven best selling mysteries written up to that time. Mike Hammer was even spoofed in *THE BAND WAGON* (53) with Fred Astaire as Hammer. It was inevitable that Hollywood would come knocking. "Victor Saville was the producer on (the original) *GOODBYE MR. CHIPS* (39), a great picture. I thought, this is my early concept of Hollywood, I would think that Hollywood would think enough of a book that sold a lot of copies that they would make a good picture out of it. Now all Saville wanted to do was buy my name and my character and he made four movies. 'Cause he wanted to make a big picture fast called *THE SILVER CHALICE* (54). It fell on its face and it couldn't have happened to a nicer guy. Because Saville loused up those pictures so badly just to make money, now I suddenly saw the greed in these Hollywood characters. That's why I'm very careful when I deal with Hollywood. I don't like it



unless I can deal with somebody I know well."

The first of the Saville pictures (all from United Artists) was "I, THE JURY (53)," shot in 3-D. It's a terrific looking picture, with cinematography by John Alton, who's a legendary film noir figure. It was directed and written by Harry Essex and co-stars Peggy Castle. "They shot it in 3-D, but it didn't stay that way long because, not enough theaters had 3-D equipment. That thing never went. It was too expensive to put in two separate projectors and, you know, the glasses and all that sort of thing." A little known actor was hired to play Mike Hammer. "Biff Elliott. And, poor Biff lost his career because of it. First of all they surrounded him by big guys. Biff was my size. He had a Boston accent and he was left-handed. And he did these silly things like pickin' up a perfect bullet and identifying it, 'Ahh, a .38!' That was supposed to be smashed into a wall, it shoulda looked like a quarter. But, Biff was a good actor. Just miscast. He won a lot of awards in New York for live television shows. But this isn't live TV. This is movies that you're gettin' involved with. And if you come out of New York and you're not used to that and you're a novice out there in Hollywood, they walk all over you."

Spillane walked out of the premiere, and never saw the picture in full till years later on TV. "Yeah, I walked out. I just couldn't take it anymore. When I saw Biff get hit on the head with the coat hanger, and get knocked out, I said, 'This isn't Mike Hammer.' They gave Biff Elliott a .38 and I said, 'Why didn't you use a .45?' He says, 'They said my hand was too small.' You go in the army, you don't say well my hand's too small for a .45. You shoot that gun! The .45 has something nasty about it. Do you know why the .45 was put in production? They had to have a gun that would stop you and flip you over backwards if you got hit."

Elliott was signed for a long-term contract, but when the public didn't take to him, Saville sort of punted. He didn't choose another Mike Hammer for the second picture. Instead, he did the one non-Hammer book Spillane had written up till then, *THE LONG WAIT* (54), also with Peggy Castle. Victor Saville directed. "That was better. Anthony Quinn was good in that show, he was a good character for the part of Johnny McBride. But the guy who wrote it

(producer Lesser Samuels), never read the book. It was pretty badly done in that respect because the story line was screwed up. Tony Quinn's a nice man, and a great actor, and after he shot the picture, he read the book, and he remembers what they had in the script. He says to me, 'That wasn't the story at all! Which was true.'

Spillane then decided to finance his own screen test for his friend Jack Stang, who he had wanted to play Hammer all along. In fact he plays a small role as a poolhall tough in *I, THE JURY*. "Jack just died last year. This guy looked like he could be Mike Hammer. You look at this fellow, you could say he was a peace-lovin' guy, but don't tangle with him. He was one of the group of marines that went onto a Pacific island and they went in with 120 guys and there were four left when they came out. Jack was one of the four.

And he was a tough man, physically, mentally and able to accomplish anything he wanted to do. And I always wanted this guy to be in the movie to play the part. But unfortunately, he never was able to handle certain types of scenes. He wasn't an actor, he was a cop (in Newburgh, New York). Acting isn't in a cop's job unless he's doing an interrogation or something like that, then he can act. And later, when he was with me, we were workin' — I'm not going to tell you about this 'cause it's kind of restricted still. That I save for my biography which I'm never going to write anyway."

Spillane directed the test himself. "Yeah, it came out great too. I'll tell you who was in it. Jonathan Winters played a hobo. Betty Ackerman was in it, she was the nurse on *BEN CASEY*. We had good people on that thing. Who later became big stars." Stang's picture was used on the cover of the Mickey Spillane's Mike Hammer LP (featuring a radio-show-like

story by Spillane), but Spillane played Hammer. The "Mike Hammer screen test" got written up in several men's magazines, but Saville rejected Stang, and the short film is lost. "Oh yeah, yeah. This was one of Saville's ways of keeping me away from the set. He had a crew come over. We shot a really good little test, which got buried someplace. I wish I could get that back. But, it's one of the things that Hollywood does to you. They go all out to give people a screen test, when they already know they're not going to be using 'em. It's all because this guy's got his eye on that girl over



THE LONG WAIT with Bruno Ve Sota, Anthony Quinn and Gene Evans.

there, or that guy wants somethin' from over here, see. That was a creepy situation in those days. It's not too nice now, believe me."

The Hammer screen test attracted John Wayne's attention. Spillane and Stang were hired to appear in a Batjac production, *RING OF FEAR* (54). The color Warners release was in Cinemascope. Spillane played himself and Stang was clearly Hammer. "Yeah, Jack Stang played the part of Mike Hammer and was never identified. 'Cause in the picture they say, 'Is that him?' I say, 'That's him.' Jack threw his own last line in when the killer gets destroyed: 'Couldn't have happened to a nicer guy.' And he threw that line in. They left it in, so I was glad Jack had somethin' to do with that. Poor Jack, though, he couldn't remember a line, he went crazy tryin' to remember lines." *RING OF FEAR* is an unusual picture; it's a mix of actors like Pat O'Brien and Sean McClory from the John Ford stock company, and celebrities like Spillane and Clyde Beatty. It's also rumored that Spillane heavily doctored the script.

"What happened was, Batjac had the Clyde Beatty Circus under contract. Duke had put money into this. And they had to do this picture or Duke was going to lose all his money. So when they came to me after they saw the first cut of the shoot, it was aw, geez, it was terrible. Now I was already back in Newburgh. They called me up, I think it was on a Wednesday, or a Tuesday. They said, 'Can you get out here?' I says, 'Sure, sure be glad to.' I knew everything, I knew exactly where the problems were, I saved all the paper, I knew where all the out-takes were. A lot of out-takes are great to use. I started to work on Friday, I worked all day Friday, all day Saturday. Now Sunday I'm workin' down there and I'm staying up at the Beverly Hills Hotel, the beautiful place. And anyway, in comes Andy McLaglen, who's a big director now. And he came in and he says, 'How are you doin'?' I'm sittin' there havin' a cold beer 'cause I was thirsty and I said, 'I'm all done.' Now he thought I meant I was all done for the day, 'cause it was like twelve o'clock and figured I was goin' to take a half a day off, that's okay. He says, 'Oh, that's nice.' I says, 'Well, I think maybe I better go home.' He says, 'Well, what do you mean?' I says, 'Well, I'm done.' He says, 'What do you mean you're done?' I said, 'I'm done with the script.' He says, 'What? Let me see that.' And in the meantime, they have to get the Clyde Beatty show back together, I went back to Newburgh. I didn't want to stick around Hollywood. And I had the best accommodations and that beautiful hotel, where the Polo Lounge is and all that sort of stuff. And, I went back to Newburgh. Now they get all set and they go to look for me and they can't find me. They called every boarding house, every

hospital, every saloon. And finally Bob says, 'Let's try Newburgh.' And I was in Newburgh. They says, 'What you doin' there?' I says, 'What am I going to do in Hollywood?' He says, 'Get out here!' So I come out and we started the picture again and the picture was a success. Now they didn't know what to do about that, 'cause they didn't pay me for it, I wouldn't take any money for it."

"That's where I got my lovely old car, now 41 years old. It's a '56 Jaguar. It was given to me by John Wayne. Actually what it is, is a Hollywood thank you card. Duke, he didn't know what to give me, and I didn't take any money for doin' the rewrite. So, he knew I liked cars, at that time I was a hotrodder and I used to look at these lovely cars out there in Hollywood but I never thought of owning one, and here I am up in Newburgh on a wintry day, I open up the front door and there out in front of the house is this car sittin' there and it had a big red ribbon wrapped around it with a card that said 'Thanks,

Duke.' We were friends. He was a very nice man. He was nice to people. He didn't do nasty things. He liked to see a picture put together, make a success of it and you earn your income. We're in a business. You know, show business has two words to it and the biggest word is business. That show stuff stinks. It's part of the business, that's what it is."

Spillane also did some other script doctoring for Wayne. "Oh, yeah, yeah. I've done a lot of that kind of thing. But I don't like that. I don't like to write on somebody else's work. Now, sometimes if they say, 'What's wrong with this?' And you can show them what is wrong in sequence, like when Duke's producer Bob Fellows took me to see a screening of one of Wild Bill



RING OF FEAR
- Spillane with Marian Carr

Wellman's pictures. Bill had two things out of position. And nobody could figure it out. Now Bill's on the stage, we're up in the dark in the balcony. Bob Fellows says, 'I got a guy here who knows what's wrong with your picture.' And Bill, suddenly his mood changed, 'cause Bob was his friend, 'Yeah, Bob, what, what?' Bob says tell him, so I tell him, he says 'Who does the son of a gun think he is?' And Bob says, 'He's Mickey Spillane.' And Bill says, 'Doggonit! He's exactly right.' They re-edited the picture and it was fine. I forget what picture it was. But it worked out."

Spillane got friendly with Clyde Beatty on *RING OF FEAR* and ended up travelling as a circus performer. "I got to be a real circus buff. And every year I'd go out with the Ringling Circus or Clyde Beatty. And it was fun knowing these people. It's just another world by itself. The circus is a world outside of this world. They go from one place to another, they know each other, they inter-marry, they can do each

other's acts. Don't ever think that that guy is on a trapeze now, if he falls or gets hurt, that guy was a wire walker comin' over to do his job for him." Spillane's specialty was getting shot out of a cannon. "What you're doing - you're sittin' on a thing like a bicycle seat in there - it's compressed air that throws you out - shoom! And there's no impact to it. Now the boom that goes with it, it's all the eye wash."

The next Saville-produced picture, *KISS ME DEADLY* (55) has come to be highly regarded but Spillane disagrees. "(Robert) Aldrich made that picture, and he's another one, he didn't care about who wrote it or how many sales it had. And he completely rewrote the whole story line and I saw it the other night - they went and they found the missing ending on it, which was only about maybe 30 seconds long. Now I had seen that original ending when I first saw the movie, so I knew what was there. It's a big cult thing in France. Why it became that, I don't know."

Most agree that the final Saville production, *MY GUN IS QUICK* (57) is by far the worst Mike Hammer movie ever made. "Oh, terrible. I felt sad for the actors who had to play in it - they got paid for it, but that's it. They got no recognition, nothing came out of it. The guy that played Hammer, Robert Bray, boy, he didn't ever hit big stardom, but you know, he was a competent actor. He was caught in the wrong vehicle. And I always thought that Saville would have the sense to do what was right and he never did."

Around the same time, Spillane got involved with television. The pilot for the syndicated *MICKY SPILLANE'S MIKE HAMMER* series starred Brian Keith. "Yeah, Brian Keith did it. He was good in it, too. I don't know what happened there, because I wasn't on top of that production. I don't know why he wasn't chosen. He was young at that time, very young. Of course he's dead now. Then Darren McGavin got it. He played it with humor. Some guys have that ability and he has that ability. So it was a different concept. But for TV, it was a good concept. I wouldn't write that. But for half hour TV in black and white, it came across. We did the show for two years and Darren wanted to do *RIVERBOAT* on network TV, and he gave up our syndicated show. And they stopped doing "Mike Hammer" then. They always gave McGavin these little revolvers. Well, that's silly because a .45 is so tight with Mike Hammer. That's the gun. It's like giving Robin Hood a slingshot instead of a bow and arrow." 78 episodes were filmed in 58. The series is currently being aired on the cable Encore Mystery Channel.

In 62, *The Girl Hunters* was Spillane's first Hammer book in ten years. In the widescreen (Panavision) movie *THE GIRL HUNTERS* (63), produced by Bob

Fellows (from *RING OF FEAR*), Spillane played Hammer himself. "They asked me to. It wasn't my idea. Of course, I said certainly, you know. It was fun to do. I knew the words because I had written the script. And I was in charge of casting. So I looked very tall because I wouldn't hire anybody that wasn't any bigger than that. So I could swagger through the picture. I was the same size as my leading lady, practically. I was a little bit bigger than she was. But we made the picture, had a good time making it. We had a happy set. That was good about this. We were right next to Burton and Liz Taylor, they were makin' the picture *THE VIPS*." The production was set in New York. "We shot all of the establishing shots in New York. Shots where we're going in and out of, like the Blue Ribbon Restaurant, but the actual stuff, the big stuff the dialogue and all we shot over in England." The feature's credits call it a 'Colorama' production, when it's in black and white. "We ran out of money had to make it in black and white. And, so we couldn't do it in color, and James

Bond was coming with *DR. NO* at that time. And we were in competition with all this money that was goin' into the *DR. NO* picture. I licensed rights to some novellas I wrote to my English publishers so they could make books out of 'em. 'Cause we got stranded over there by Hollywood. They wouldn't pay their bills and I had to pay their bills for them."

"I said, 'Why do you guys gotta interrupt us with this tea time business?' They said, 'Oh, sir that's in our contract, we always have our tea time, you know.' I says, 'Why don't you have tea time all day? You know you don't have to do it at two, ten and three.' 'Oh, all day, sir?' 'Yeah. We'll have tea carts here and you can have it all day long and all the cookies you can eat.'"

So we brought the tea in. And man all

the pastries they could eat - they had a ball! It wasn't an English picture, it was a cooperative picture. But the English government had a funny set-up there, if you're using so many English actors shooting on English soil, the government puts money into the picture. And it was one of those co-op things. We were using a lot of Canadians because they had American accents."

Spillane got along fine with co-star Shirley Eaton. "Great! Shirley was this beautiful blond, my leading lady. Now this one scene is set so that here is Shirley and I on that couch, and the camera's way in the back and all the crew is behind the camera. We start to shoot, and we go through as we're getting together on the couch and things started to happen. The camera comes forward and forward and forward and finally gets right on top of it and fades out because it's so close we go out of focus. So anyway, I'm an amateur, I'm not a professional actor and I'm on the couch and



KISS ME DEADLY

boy, there's no world out there, just Shirley and me and I forget everything, and there's not a sound, the camera's comin' closer and closer. Now when you say 'Cut' on a set, there's instant pandemonium. And everybody gets up rushes, runnin' around. So the camera comes out, goes out of focus, the director says, 'Cut!' And nobody moved. He says 'Cut!,' and nobody moves. And this little voice way in the background says, 'Throw cold water on him!'

Spillane wrote the script to *THE GIRL HUNTERS*, and stayed very faithful to the novel; but added a famous scene involving a tough guy with an ice pick in a bar. "That was based on something that really happened. I was tellin' Roy Rolland, the director, about this, and he said, 'We gotta have that in the movie.' I said, 'But it's not in the book...' He said, 'I don't care, I gotta have that scene.' So we put it in the picture. I had to meet a guy on 8th Avenue in New York City. This is a tough area. You get all the prostitutes and rough stuff down that way. And I had to meet this guy, he's a reporter, I was gonna meet him in a saloon. And he'd picked out the place. Now I went in there, I had my Mike Hammer clothes on - you know the black suit and the hat and all that stuff. I didn't have a gun on me. I used to have a gun on me, but I didn't have one this time. But in my pocket I had a clip of .45s. The gun was in the car that I had parked. So I went in there and I got right on the end of the bar and ordered a beer. And the bartender looked at me very funny. And I looked at the guys in the bar and boy they started doin' these things they do in the movies, somebody comes in, there's going to be a shoot-out everybody starts moving chairs over - and there's one guy at the bar there and he was a Spanish lookin' guy, and he had a funny look on him. And I looked at his hands — he's got an ice pick."

"Now this time goes on a little bit and everything got very quiet. And the bartender moved away from me. And the guy's there and he sticks the ice pick in the bar and he pulls it back and the handle comes off and the pick stays in the bar. Now I know about this trick, what they do, they can stick you with that ice pick, meanwhile their prints are still on there and in the meantime you die of loss of blood, internal bleeding is what you die of. And the doctors don't even know you're stuck. So he's talkin' to me now and we could see that something's goin' on down there and

this guy is, now I know, the next thing is he's going to approach me. And he's gonna either rob me, he's gonna stick me, or something, I don't know what is goin' on. You gotta come out of this thing lookin' like you knew exactly what you're doin'. In the meantime my heart's going boom boom boom boom boom. So I'm fairly calm, I don't want my hand to shake like this. This is a deadly situation. These guys are down there all lookin' at what's happenin'. So, I reach in my side pocket and say, 'I just happen to have somethin' here to show you,' I had this .45 clip in my pocket. So I reached out and put it on the table top, or the bar top like that, and I flipped that top bullet out with my thumb. Now that's a spring-loaded clip. And it went PING. And I had practiced something like this, this is fun time at home, you know, seeing how it worked. But this one worked perfectly. The bullet shot down about ten feet the bar and stopped right in front of that guy. Now the sound it made running along the bar was zzzzzzzzzzzzz. It stopped right there, just like I had a wire on it. And he's lookin' at that, and everybody saw the bullet go down there, everybody heard that. And I could see this guy lookin' at that. Now I have to top this off. I can't just let him

look at it. I had to say something so terrible, I scared the dickens out of myself. I looked down there and he looked up at me and I said, 'Eat it.' Now all these guys could think of was anybody who would have a clip in his hand had to have a gun that's got another clip in it. And anybody who who would do a thing like that, will kill ya. And I'm thinkin' to myself, geesh, what kind of situation am I in, I feel like my feet are tied up in that barstool, I can't get to that door that fast, before I could

even think my way out of this thing, the guy picked the thing up and looked at it - and swallowed the damn bullet. And then he ran out the door. And I see all of these heads lookin' this way. They didn't know what to do. So I finished my beer, put my clip in my pocket and looked around and I went out, I got outside and I said, 'Am I nuts?' I went out of my head. I'll never do that again, and I never have. Wild."

THE DELTA FACTOR (70) was also a Spillane adaptation. "Christopher George, the guy who played the lead in that picture, is dead now. He played the *DESERT RAT* in television and was from North Myrtle Beach (near Spillane's home in South Carolina). I knew him as a little kid when he first came up and asked for



MY GUN IS QUICK

my autograph. It was strange. You know, he finally grew up and he became a hero in the picture and I felt like an old man. But it was a fun picture to do. It was not a Mike Hammer picture. But it was interesting to do, you know. I like to work and I like to get involved with these things. Sometimes, whatever you do, when you're making movies, something always comes in that's a major source of annoyance to you unless you put your own money in, get your own set, you own the whole production, then you can direct it and you can do what you want to do with it. But this picture again had problems, they all have problems.

The director was Tay Garnett. "Tay's dead now, he used to direct the BONANZA series and Tay was good, but he was an old guy. He used to write the captions in silent picture days. And he never was quite up to the type of picture making that we're making today. He was great at westerns. But this wasn't a western." Spillane was involved with the editing. "The first cut was so bad, unfortunately they did a terrible thing. They kicked me off the set for tellin' 'em that. Now I forgot that I was chairman of the board, and I could've come back and fired everybody on the spot. I didn't think that. The director's cut was such a terrible thing, I stood up and I said 'Tay, I want to tell you somethin'.' And I just let him have it. I couldn't stand the incompetency that age brought on. When I get too old to write, I'm gonna quit. If I can't handle the job, I'm gonna quit. This guy shoulda quit a long time ago. I did a lot of re-editing. I mean we tore out spots in there that they had going - they'd walk forever in that thing. I took out most of the walks and got 'em where they were goin'. And we had to do these things to make any sense out of the picture."

From *The Girl Hunters* until 1973, 18 more Spillane novels had been published. He went back in front of the camera again on an episode of *COLUMBO* (74), then for Miller Lite commercials. "We took Lite beer from Miller, took it from a beer that wasn't in existence and made the second highest selling beer in the world. It was the first of all of the light beer sales that beat everybody out. And today, I don't go anyplace, in an airport, people see me, they'll yell at me, 'Hey Mick, where's the doll?' Now she gets the same thing. They'll say to her, 'Hey, where's Mick?' That was Lee Meredith. She played the sexy blond in *THE PRODUCERS*." The rest of the Miller campaign centered on ex-athletes." I was the only one satirizing my character. I played Mike

Hammer with a beautiful blond, and she is exactly my size, we're both 5' 8". But we made her wear high heels. So she was always bigger than me. We did these things out of joy and the public got a sense of satisfaction watching these things. They were like mini-movies."

"Once we were in a bowling alley where Dick Butkus and Bubba Smith had a scene together. Now they have these black bowling balls. And in the commercial, Butkus picks up the ball and he looks at it and he says, 'Gee, Bubba, this ball got no holes in it.' And Bubba shoves his fingers in and says, 'There are now.' Now how they did that, over the holes of the ball where your fingers go, they covered it with black tape so the audience couldn't see that. So they made about a dozen attempts to get everything goin', finally Billie Martin says, 'Roll that ball down here.' So he takes the tape off and puts it on the other side. And now Butkus says 'Gee, Bubba, this ball has no holes in it.' And Bubba jams his fingers in and says, 'OOOWWW!' Boy, round and round after Billie Martin they went - they couldn't catch him."

Spillane and Meredith even went out on the promo circuit for Miller. "We didn't know if we were going to talk to a group of doctors and lawyers, or to a bunch of little old ladies. And boy if you talk to little old ladies, whooo, these are wild people. They are very sensual minded, believe me. We had these red jackets on, they were manager jackets, our logos over here and our numbers on us and all - and we were able to keep these clothes. I called the Doll the next day, I said, 'Have you worn your jacket out yet?' 'I was walkin' down Hollywood Boulevard in my jacket,' she says. 'You ought to hear what

those were saying to me!' Now if you can picture this big beautiful blond walkin' down Hollywood Boulevard in a bright red jacket with the Miller logo on the back that said, 'Tastes Great.' I said, don't ever wear that out like that, gees. 'Cause, if it said 'less filling,' it would've been just as bad with the way she was built. She was built so she needed to have a license plate on her to walk down the street."

Some people wondered why he traded in writing for being a commercial pitchman for such a long period of time. "People don't understand somethin'. I have a job to do. My job is to keep earning and pay my taxes. I don't want to go out and dig ditches every day of the week, you know. When it comes to writing, I get tired of doing one thing, and now I'm at the



MIKE HAMMER played by Darren McGavin (on TV) and by Spillane himself (*THE GIRL HUNTERS*)



point where I can start enjoyin' tappin' the keys again, you know."

In 79, Spillane's first children's book was published. In the early 80's he began a long-lasting, personally and financially rewarding association with television producer Jay Bernstein. "I was sittin' on an airplane on a coast-to-coast flight and was about to go to sleep and Jay walked in and he said, 'She walked toward me, her hips waving a happy hello.' And I says to myself, oh, gee, I got another fan, he's gonna sit down here, and talk to me all night when all I want to do is sleep. Now I've heard of Jay Bernstein, but, you know, I didn't really didn't connect this guy with that, and Jay Bernstein was a star maker, big star maker at that time. And before we got into New York, I had sold him the rights to Mike Hammer for one dollar. And we've been together for 20 years. And we've been through motion pictures, three TV shows, we were doin' real well. We're very honest with each other, we don't mess around. He says, I give him fits cause I won't fight with him. He's used to people, 'I demand this, I demand that.' I don't demand anything from Jay. He always does right by me and I do right by him, and it's a good medium to be in when you are in a happy association. I think it's stupid when people steal from each other. How can you be partners with somebody who's going to steal from you, you know."

Bernstein produced MICKY

SPILLANE'S MARGIN FOR MURDER (81) for CBS. It starred Kevin Dobson (and Cindy Picket as Velda). Meanwhile Larry Cohen (PV # 11) bought rights from the Saville estate to do the I, THE JURY (82) remake but Spillane had nothing to do with it. The picture, which starred Armand Assante, Barbara Carrera and Laurene Landon as Velda, was not to his liking. "He didn't fit the character at all. Armand is a great actor. But he's a very short guy. He did not fit the things that we had. On top of which, they wanted to throw a lot of sex into this picture which was not what I had in the book. And, as usual, they went out and did it their way. It wasn't a successful picture. Unless they stick to the original type of story, it's going to be a failure."

Stacy Keach first played Hammer on the CBS pilot feature MICKY SPILLANE'S MIKE HAMMER: MURDER ME, MURDER YOU (83), with Tanya Roberts as Velda and Don Stroud as Pat Chambers, then MORE THAN MURDER (84) (with Lindsay Bloom as Velda). The

series (with Stroud and Bloom) started in 84. Keach is now almost as identified with Mike Hammer as Spillane is. "He's a well-adjusted actor. I think he went to Yale, you know, he went to all the schools. He does a lot of plays. He did big stuff like THE NORTH AND THE SOUTH and, these big TV shows. But his big thing is Mike Hammer. Everybody knows Stacy Keach is Mike Hammer. So, who cares, as long as you got somethin' goin' for you that's good, viable and making money."

The series stopped for a while when Keach was busted for drugs in England then served a six month jail term (in 85). It came back as THE RETURN OF MICKY SPILLANE'S MIKE HAMMER (86-7). In 87 Larry Cohen wrote (and was fired as director from) DEADLY ILLUSION, a thinly disguised Hammer movie with Billy Dee Williams as "Hamburger." In 94, a failed CBS pilot (COME DIE WITH ME) starred Rob Estes (and Pamela Anderson as Velda). Recently, Keach returned (again) in a new MIKE HAMMER: PRIVATE EYE series (with Shannon Whirry as Velda). "So, Stacy came back as Mike Hammer in this new show, and everybody's very happy. They like Stacy. This new show, it's not network, it's syndicated. It's on at a different hour. And they said, now they can go do things that couldn't do with the network version, make it rougher. The show is better now than it ever was. We've only seen two, so far - a week ago and then last night, and they are better. And they're making it on a much lower budget for

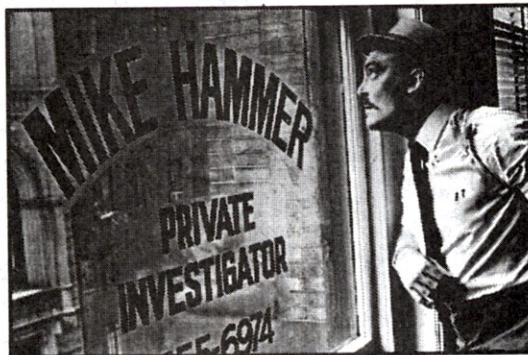
some reason, but it's doin' well. Stacy's characterization is exactly right for this time and his age."

Going back full circle, to comics, Spillane wrote a MIKE HAMMER comic strip in the early '50s, but it didn't last long. "We were the only comic strip that ever got kicked out because we got too sexy. But it was fun to do for a while. I had my friends do the artistry, Ed

Robbins was doin' the art work, George Wilson did the lettering, I was doing the writing, with Joe Gill there helpin' me out." Of course, MIKE HAMMER began as a comic book property, and in the last several years, Spillane and I (Max Allan Collins) revived him for Big Entertainment. "Mike Danger" was the original prototype of Mike Hammer (in 46). And we had a good, happy three-year run with Big Entertainment. Spillane also played Patty McCormack's lawyer in the two independent features MOMMY (95) and MOMMY'S DAY (97). "I am not an actor, that's not my lifestyle. It's not my way of makin' a buck. But this was a nice time



MIKE HAMMER played by Armand Assante (I, THE JURY) and Stacy Keach (on TV)



to do a nice little part, of course I didn't have a big role in it."

No writer as successful as Spillane has taken so much critical abuse. "The public is the one that decides it all. Critics don't decide anything. Publishers don't decide. The public is the one who decides everything. If they don't buy the product, it fails. If they buy it, it goes. To me, if a writer sells a lot of copies, he's good. I don't care if I don't read 'em. I know there are real writers on the market that I don't particularly like because I don't like the style of stuff that they do. But they sell a lot of books. So they're good at what they're doing."

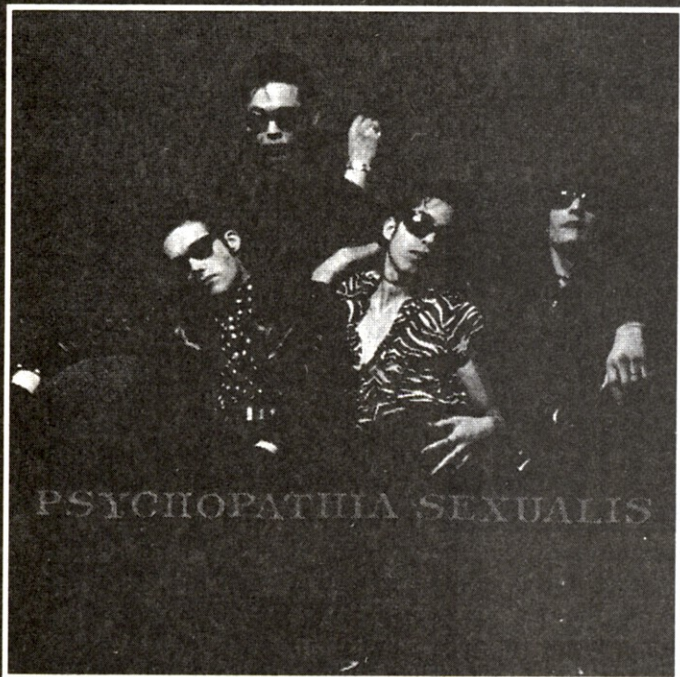
Some people find Spillane's conservative religious beliefs to be at odds with what he writes. "I'm one of Jehovah's Witnesses, I don't write about that in a fiction story. I don't like to use street language. Anyway, my books were very moral. Mike Hammer had a black hat on, but you know, he did the right thing. It's just you were going against certain writing, accepted writing morals. I didn't

care what they were sayin' at editorial offices. 'You can't do it this way, you can't do it that way.' Today, they have codes that they expect you to abide. I don't accept their codes. You got gender factors coming into it, you have to say certain things, go certain ways, you can't use certain words. They don't want you to use the word negro, colored, they don't want anything that's identifiable. They don't want you talking about women in a certain way. I don't buy their attitudes. I don't like the way the world is at all today. Today's a mess."

Spillane brought Mike Hammer back, in the last several years, for *The Killing Man* (89) and *Black Alley* (96). He keeps threatening to write the "last" Mike Hammer novel but he's in no hurry to kill Mike Hammer off. "No! He's my bread 'n butter boy. I gotta keep that smoke comin' out that chimney."

These Hammer videos are available: *KISS ME DEADLY* (MGM), *THE GIRL HUNTERS* (Sinister) and *I, THE JURY* - remake (Fox).

PV

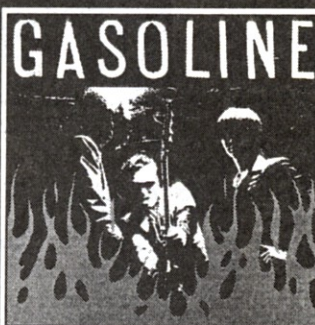


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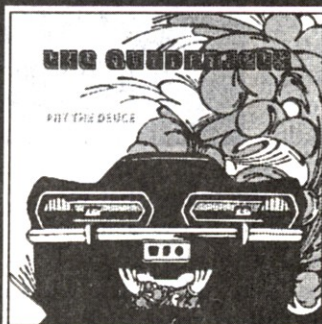
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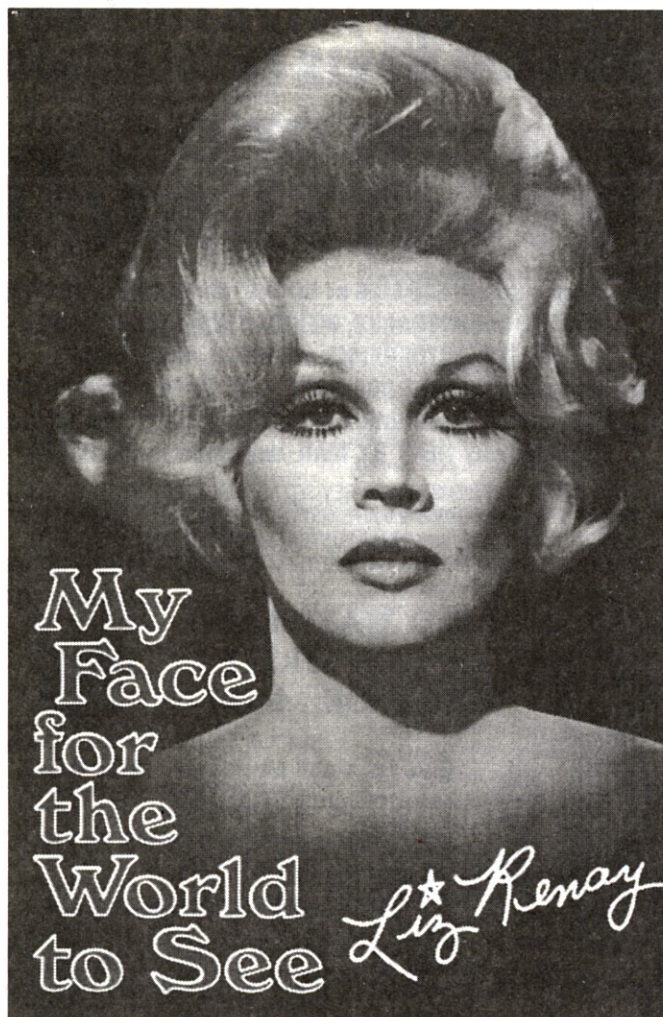
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LIZ RENAY

Interview by Dale Ashmun

LIZ RENAY was born Pearl Elizabeth Dobbins in 1926 (the same year as Marilyn Monroe) in Mesa, Arizona. In her first book, she said her father was a Cherokee Indian. "You know, I said that in my book, and I had three aunts call me and say 'How could you say such a thing? We're not Cherokee, we're Iroquois.' So it came out after I already said Cherokee in the book that it's really Iroquois. I started painting before I went to kindergarten. Now let me tell you, I thought I invented paints. I really did. First I was making pencil sketches and making little stories to go with my pictures, you know writing and painting just like I still do. I wanted my trees to be green and my sky to be blue and I didn't want just the pencil sketch, so I invented paint, so I thought. I used clothes bluing and mixed it with toothpaste and made the skies blue and the toothpaste clouds. I would use beet juice for red and mustard, and I'd mix the mustard and the blue and make green. I knew how to mix everything and I wasn't even in school. I was 3 or 4 years old. So I really thought as soon as I got to kindergarten, I just couldn't wait to go 'cause I was going to tell everybody about this, and I thought I would be a real rich inventor inventing colors that nobody knew how to make, and I just

couldn't wait. I did have one bad disappointment, because I went to Sunday school all the time, and I made a picture of Jesus.

Since my only outlet was to go to Sunday school, well I brought my painting of Jesus to the class and showed it to the teacher. She thought it was so good, she made me get up in front of the church and explain how I made it. And so when I said, 'Well, he has beet juice blood, and he has clothes bluing eyes and a chocolate mustache...' Well everybody just started laughing and laughing and laughing. I thought I was disgraced. I thought they were all making fun of me and I ran out of the church crying with my Jesus in my hand, and I said 'I'll never paint anything again as long as I live,' but I finally got over that.

"Because I went there, my big goal was to tell them I knew how to make these...I didn't even call them paints...colors to color things with. And I can do this and I'll show everybody in the class how to mix these things, and this was my idea. But, as soon as I got there, they passed out crayons, and I said Oh my God, somebody already invented it! I'm ruined, I won't be rich after all! But then I had mixed emotions because I liked to use them so much and they were much easier than the way I had to do it. So that's how I got launched in painting at a very early age. I always loved to paint and write stories about them.

"Now my mother was a pessimist and she took great delight in raining on my parade at all times, punching all my balloons, you know my bubbles. She was a realist. She'd tell me artists need to have expensive art lessons, and all these supplies. 'You can't do it. Forget about it. Go play with the other kids. Don't sit in the corner drawing pictures.' But my grandmother was the extreme opposite. She was the forever optimist. And she'd say, 'just stick with it.' If you like to do it, do it, and one day, you'll have art exhibits in the biggest city in the world.' And when I did have my art exhibit in New York City with all the press and the coverage and everything I immediately was contacting her to tell her 'Well, all your predictions came true, you know.' But just as I was writing the letter to tell her and to invite her to New York, telling her I'd arranged a ticket—I wanted her there, well the Western Union guy, and I almost have to cry when I talk about this, it's still sad to me, handed me a telegram that she'd just died, so she didn't get to come. And I was so involved with everything, my son just had appendicitis operation in the hospital, I couldn't even attend her funeral. But I sent her a big wreath of roses, that said 'To Pearl, the prettiest girl in Tennessee.' Because she'd won a beauty contest and she never let anyone forget it. She'd always say, 'Well I wasn't the prettiest girl in Tennessee for nothing,' (laughs).

"She was my mother's mother but they were the most extreme opposites of any two people I had ever seen. My mother a dyed-in-the-wool pessimist and terribly negative, and my grandmother...I patterned myself after my grandmother to take her philosophy, not my mother's. According to my mother, you couldn't do anything. You might as well give up. And according to my grandmother, you could do any damn thing. My grandmother even used to tell me, she'd say 'don't pay any attention to rules. They were made to be broken. Make your own rules. You're just as capable of making rules as anybody else,' and when my mother would say 'They say this' and 'They say that,' she'd say 'Who's this mysterious they that are always saying

things? I'd like to know who they are because I'd like to tell 'em off because they don't know what they're talking about.' And she'd say 'you can do anything you're big enough to do. Just try it. Just tackle it. Go for it.' That's my grandmother."

Liz's first major publicity was in 1950. She had played an extra role in a Frank Lovejoy movie (THE SOUND OF FURY). An article in Life magazine featured her. She had continuing problems in real life though. Her third husband beat her two kids. Eventually she moved to New York, worked as a fashion model, posed for men's magazines and started a 52nd St. nightclub act. In the late 50s she won a Marilyn Monroe look-a-like contest. This led to an appearance on THE STEVE ALLEN show. Then she sang on YOU BET YOUR LIFE, joked with Groucho and won \$2000. She acted on the CLIMAX show with Ray Danton and Hoagy Carmichael and was a schoolteacher chorus girl on SUGARFOOT. In 1958, the blonde starlet worked for all three networks. A TV columnist wrote an article: Starlet Skyrockets to Fame! Liz dated Danton, Burt Lancaster (while he was filming ELMER GANTRY!), and Marlon Brando. In her first book she rates Lancaster as the best lover and Jerry Lewis as the worst. She also dated George Raft and Frank Sinatra, both rumored to have mob ties. In Liz's case, it was no rumor. Her close relationship with Mickey Cohen, described by writer Nick Tosches as "a brutal killer," led to a prison term. Cohen, L.A.'s top bookie, knew many famous actors and had put up the money to bring Martin and Lewis to a Hollywood nightclub (which led to their movie contract).

Before her mob ties became news, she did a screen test for Warners. "I also was put in their acting class. I was with Tab Hunter and Natalie Wood and all these people in there. And I'm sure I would have been signed with them but all this crap hit the fan...The scandal hit." She was up for roles in THE NAKED AND THE DEAD and THE F.B.I. STORY. Cecil B. DeMille (whose last movie had been THE TEN COMMANDMENTS) was planning to make another biblical epic. "Cecil B. DeMille had said he was definitely going to star me in a big biblical extravaganza, anyway he was going to call me Esther and he was going to film this and it was going to be fantastic. And he said I was the most exciting face he'd seen in 20 years and so hot to trot with me, but not only did all the scandal happen with Mickey Cohen and me getting indicted in his case, but actually the only thing we ever shared, Cecil B. DeMille and I, were the newsreels, because the same day that I was indicted, he died (in 59). And they'd say 'Cecil B. DeMille Died, Liz Renay indicted.' Next newsreel said 'Liz Renay indicted, Cecil B. DeMille died.' We just went back and forth on all the newsreels. Because he died before he ever did Esther. I would have felt very bad if he lived and produced Esther and I wasn't in it because I got whisked away to Terminal Island. But I felt even worse that he died because I really liked him. I thought he was such a wonderful guy."

After the gangland murder of Albert Anastasia, the boss of her former New York boyfriend Tony "Cappy" Coppola (a

bodyguard), Liz was talked into writing some checks for Cohen. She made headlines while she was being subpoenaed and ordered to appear before the Grand Jury. (Billy Graham was subpoenaed for writing checks to Cohen too). A New York Daily Mirror's headline was Actress Grilled in Anastasia Murder! Some 58 scandal mag stories were: The Secret Life Of Mickey Cohen's Doll (in Hush Hush) and Gangster's Girl Friday -The Strange Case Of Liz Renay (On The QT). She was described as a "Statuesque redhead" and former Miss Arizona who had been married to a soldier, a sailor and a Marine. The trial was covered in Life and she was interviewed on TV shows. She was dropped by Warners, blacklisted in Hollywood and the YOU BET YOUR LIFE and CLIMAX airings were cancelled. In 59, she was divorced from her 4th husband, blonde actor William Forrest, who had been in many serials and 50s sci fi movies (INVADERS FROM MARS, FLIGHTS TO MARS...). They had married in 56 and recorded a poetry LP (Moods By Liz Renay), together. He died (possibly of food poisoning) in 1960 while working in Japan.

Forrest's father claimed Liz shouldn't inherit his money because his son had never divorced his first wife. This also made the papers.

Meanwhile she had an art exhibit in New York and was signed to star in a movie, in Arizona. She played a (surprise) gangster's moll in A DATE WITH DEATH (59). Gerald Mohr co-starred, along with Robert Clarke (PV #17/18). It was filmed in "psychorama" and went out on a Pacific International double bill with Clarke's THE HIDEOUS SUN DEMON. "I thought the picture was very good, but see, for example, I was supposed to be a nightclub singer. They told me to do a lip synch to a song that they had one of the Andrews Sisters (note: probably King Sisters) singing. Well, I didn't know about lip

synch. I didn't realize that you just sang along with the song very naturally. Nobody told me that. I looked like a guppy, I was opening my mouth trying to mouth the words. When I saw the film, they couldn't possibly use it. The producer (William S. Edwards) was a car salesman turned producer that knew nothing about producing a movie, fortunately he had a guy named Harold Daniels (TERROR IN THE HAUNTED HOUSE) who was a good director, but for some strange reason, everyone assumed I knew how to do all these things, which I had no idea how to do, and so, now they had the nightclub scene, and they're supposed to be cutting to close-ups and me doing this. And the close-ups all went into the garbage, and they didn't shoot them over and explain to me how to do this.

"No one did anything, and they're cutting from close-ups of people's reactions to the thing, and long shots of me, because they had to have long shots, because they couldn't possibly have close-ups, and a few things like that. You know in the first film I did, they were full of flaws and I'm the kind of person who would notice these flaws immediately and really can hardly tolerate them, and of course I did not like myself in that picture. But listen! Let me tell you about another thing! I started out like gang busters, cause they shot the first last, and then I got worse and



worse and worse by the time the picture was over. When I was in that theater, I said I wanted to evaporate and slink out, liquefy and run out of the theater where nobody saw me, I was so ashamed. Because all these people I could hear behind me that didn't know I was in the theater said 'Oh this girl's terrific, oh she's fabulous, isn't she something,' and then I got worse and worse and worse, and they said 'Well what happened? What's with her? How's she doing that so bad, she started out so good?' And I said oh my goodness! It's called A DATE WITH DEATH and it was just about the death of me and the death of my career!"

After many court appearances she was charged with perjury. She was eventually put on probation and tried doing a stage act in Beverly Hills, but she was arrested by the vice squad (for "disturbing the peace") while in an apartment with a married man. In 1961 Top Secret magazine ran the story: How The Law Caught Up With The Mobster's Darling. On her 34th birthday, Liz Renay was sent to Terminal Island Federal Prison. She blamed then Attorney General Robert Kennedy for having her pursued and set up. While she was locked up, Marilyn Monroe died under mysterious circumstances (in 62). Liz painted, arranged and put on Terminal Island Follies shows and kept as busy as possible. "Well, I got 3 years, but it turned into 27 months, because, I got out on good behavior. For painting murals in the chapel, and I taught classes. I had the second highest IQ in the institution so they assigned me to the education department, and I taught art, and I taught social living of all things! I had to sort of learn it before I could teach it! Read all the books. I had the little theater books and everybody had a lot of fun with it, and I also ran the prison paper. So, I did all the things in there that I do out here, except it was a little more limited. No weekend passes.

"When I was in Terminal Island, some of the girls that were real, you know the kind with tattoos on their arms and in there for narcotics and pushing and dealing and everything, and they liked to be tough. Well, my god, when my mother came to visit, she said 'What are those guys doing out there with all the girls?' You couldn't even tell they weren't men, the way they looked, they cut their hair like men in the prison sponsored beauty shop, which I thought, I knocked that in my expose also, I mean I just didn't see why they gave them combat boots and all that and just let them dress in such a way that you could not think of them as anything but guys, and you'd find yourself covering up if you were half-dressed when they walked by. These were more interested in being tough macho type. There were butches and fems, and they want all the fems to impress them and get them as their girlfriends, and so because I came in there with all this great big front-page national and international publicity about being a gangster's moll, well they wanted to pick a fight with me, probably beat the hell out of me. And I knew it, because I got in a card game with

three of them—the three worst offenders. And the only reason I got in this card game, there was nothing to win except cigarettes which I didn't want or pats of butter because that was rationed. I mean this game did not interest me. I like to play for money and big money. And I am not interested in playing for butter or cigarettes, but I didn't want to insult them by refusing to play with them. So I'm sitting at a table like this except I was right against the wall, you know, I was in the corner by the wall, and they were around, 'cause it was a round table. All of a sudden, it was going fine for a while, and all of a sudden they started accusing me of cheating. Well, who but a damn fool would cheat in a game where you don't have anything to win. And I had no idea how to cheat in the first place. I immediately thought the only way I'm going to get out of this without getting beat up, because, listen, they had beat up a girl, she was a karate instructor. When she got in there they thought it'd be funny to beat her up because she was an expert at karate, so they threw a bed sheet over her where she couldn't use her karate, kicked the hell out of her and put her in the hospital.

"So I know these really bad rough things were going on in there. So I said 'Well, there's only one thing to do. I have to jump them before they jump me,' so I pushed the table over, knocked them all flat, but now, one of them was, you know, she was kind of hurt and she didn't want to get in a fight. One of them ran out the damn door, but this great big one came after me, so I said 'My God,' I thought maybe that would do it. Maybe I could get to my cell and maybe control would do something. Like I'd be out of the spot where they wanted to jump me. Well it

worked, except, one of them was knocked almost silly, one of them ran into control to report I had done this, well the other great big one came lumbering after me, you know, it's a great thing I can think fast because that's one of the things that saved me. There was a girl there ironing, with an ironing board. I grabbed the iron and let this girl have it. Not only did I knock her down cold, but she, till this day I guess has it, (a scar) she had it all the time, it just burned in her hair! 'Cause it was a hot iron. Just a great big iron shape. So you know something, I thought I'd be going right to the hole then. I'd gone right to hole just for going to church, I thought 'Oh, I'll probably lose face on my good time.'"

"But all these other girls who didn't like them and feared them, said she started it. And that I was only defending myself. It was kind of true, because she was coming after me. She had not done anything to me. But I just felt like I had to do that. Now let me tell you. After that, it solved the problem. The girls started the rumor all over the place, 'Listen, don't mess with her at all. Someone just accused her of cheating and she almost killed them. That girl, the one with the iron...!' But then after that, I never had a problem again with anybody like that. But then I got somebody completely insane as a roommate, and I was



standing in line...she'd been in a mental hospital, and she'd tried to jump off roofs. She was really crazy. They put her in my cell with me. And she decided she was my bosom buddy and she was to protect me, and so I also have this crazy person as a protector. (laughs) We were in line in the commissary and somebody made some crack about what had happened, she leaped in there, she had her tray, and brought it down on this girl's head and knocked her cold. Right in the commissary, so they said 'My God, these two...we'd better leave them the hell alone!' (laughs). Most of the girls liked me very much because of my classes, but that was the dark side of me they all thought I had. It was all in self-defense. I wasn't only thinking how I could get them out of commission!"

Despite her model behavior, she faced punishment. "I did get put in the hole, because, what happened was, I attended the Mormon church and I was not a registered Mormon when I went in there. They had all these little meetings, nice little meetings and the girls would be all dressed in...we hadn't seen any free world clothes, just jail uniforms and the kind of stuff they gave us to wear, wasn't exactly uniforms but really crummy things, and so we liked to see all the latest fashions and what was going on in the outside world, and they'd come in and show films and everything, so of course I dashed right in and went there! And because I was not a Mormon, I was not allowed to go there, so I got put in the hole—just for that. Oh the Mormons just rallied like mad on my behalf but it did no good. I was still in the hole. But you know what got me out of there? All my students from all my classes had a riot. They really had a riot! They put swastikas all over the control room and said 'Germany had Hitler, we have Holloran,' that was the name of the warden, and one girl even climbed the tower and was waving to the planes! It created such a sensation. It was such a bad riot."

"The girls were doing things that you wouldn't believe. Like they were boring holes, and they had little things they were digging with through the wall to put cigarettes into where I was, and I didn't even smoke, and nobody seemed to even notice that, so when they stopped them at that, they cemented up the hole, well then the next thing that I know, I get this nice meal they're bringing in, one of the girls from the kitchen, and she says, 'Surprise Surprise' when she gave it to me, which I couldn't quite understand quite why she said that. And here I have these nice mashed potatoes, and this nice salad, and I'm going to enjoy my meal, and the mashed potatoes was just this thin layer covering a pile of cigarettes, the salad was hiding a whole bunch of matches (laughs) under it. My God! I can't even eat my meat it's so full of cigarettes and matches! And you know they were trying so hard to make sure I had cigarettes, which I didn't smoke."

"They were trying to take care of me while I was in there. I couldn't complain about it...so they kept doing this...kept sending all kinds of damn stuff to me that I didn't want. Well, anyway, they started rioting so bad that they let me out of there. Miss Clark, she was the worst one. I forgot her capacity...she was the one who was closest in touch with us, and I was so annoyed about some of these things that happened, I said 'I'm really going to blast this as soon as I get out of here. I'm going to really tell them how you violate religious freedom and everything else, and you do this and you do that.' She said 'Who in the world you think would pay any attention to what an inmate has to say. Nobody gives a damn.' She says 'the press doesn't care what you have to say when you get out of here.' And she was really bitchy. And she just had this look on her face. And her mouth was just hanging open when they opened the gate and all the press in the news room, everybody was there and of course I did blast it all over the front pages. I surely hope there was some reform, but I had no way of knowing."

"They wouldn't let me back in there. It's as hard to get in when you're out as to get out when you're in. See I told



Liz with her art at the time of hearings

them, I want to finish these murals, they're not quite finished, and my class...just aren't that good at doing eyes. See eyes are my forte, well anyway, I wanted to guide them in how to make all these eyes or make them myself if necessary, and so I actually asked them if I could stay a couple of days longer (laughs) but they wouldn't let me! I said 'I just want to finish...I don't like to have any unfinished, loose ends dragging. I wanted to finish them!' So I said, 'can I come back in as an art teacher from the outside. You have art teachers coming in,' 'No way. Not a former inmate.'

So I said well, you know since we had the little theater group, we were putting on these shows and plays at great disadvantage, we had to make costumes out of parachute material, and anything available and paint them in the art class, and I had this skin-tight dress I was wearing as the emcee of the show and just as I was elaborating on something, I hear 'RRRRRIPPPP' and the whole back of it just ripped because we're painting this old worn out material with paint in the art class, and my fanny was hanging out and I had to hold my dress sideways to get up the stage, and so I figured, I'd like to come out with a real good show and get some stars and people I know that would participate and so I tried to get that on, and they absolutely refused. They wouldn't let me. Isn't that sad? I thought it was a drag. Of course, soon, time kind of went by and I got busy with my own things, said 'well, that's a closed chapter.'

"I got to tell you about one particular student I had. She was hanging back, she was not participating, she just said, 'No, no, I don't want to do it, I just want to be here and observe and learn what I can. I can't even draw a straight

50	THE SOUND OF FURY/TRY AND GET ME! (extra)	72	MARILYN AND THE SENATOR (Hifcoa)
59	A DATE WITH DEATH	73	YEAR OF THE WOMAN
65	DEADWOOD '76		BLACKENSTEIN (Media)
	THE NASTY RABBIT (Rhino)/SPIES A GO GO	75	TONIGHT I LOVE YOU (Hifcoa)
	THE THRILL KILLERS (Sinister)/THE MONSTERS ARE LOOSE	77	PEEPER/FAT CHANCE
	DAY OF THE NIGHTMARE (SW)	78	DESPERATE LIVING (New Line)
68	BODY FEVER (Sinister)/SUPER COOL	83	DEEP ROOTS (XtraVision)
69	THE DIVORCEE (Rhino)	8-	LAS VEGAS GIRLS (Hifcoa)
	LADY GODIVA RIDES (Rhino)	98	LADY STREET FIGHTER (Unicorn)
70	THE HARD ROAD (SW)		DIMENSION IN FEAR
71	REFINEMENTS OF LOVE (Hifcoa)		

Also on STEVE ALLEN, CLIMAX, YOU BET YOUR LIFE, SUGARFOOT.

and other languages. Micky Cohen was also released from prison in 72. "You know what happened to Micky Cohen? He himself was attacked by an inmate and hit over the head with a lead pipe and almost killed because the inmate wanted to be a big man." The next year Liz showed up in BLACKENSTEIN "I have a still from that. I had my throat ripped out by the monster. I was a victim. That was a real dear friend of mine, (producer/ screenwriter) Frank Saletri, that did that. We had big plans for some other movies, and he got murdered gangland style. He represented criminals and everything. I don't know why, but they never did solve it. But we had all kinds of things in mind. He became a publisher and he was going to publish a coffee table book with me taking me from babyhood to adulthood. I was just really devastated that he died. He got murdered right after Brenda (her daughter) had died. He had come to her funeral and sent tons of flowers and everything. And the next thing I know, I go to call him and I've got the homicide officer's on the phone and he'd just been murdered (in Hollywood)."

Her mob testimony story influenced Matt Cimino's LADY COCOA (PV # 27), filmed in 74. The same year, Liz Renay, then 47 years old, ran naked down Hollywood Blvd. as a publicity stunt. She was arrested but found not guilty of indecent exposure during a trial. The publicity helped her new show: Liz Renay And Her Streak & Nude Review. She soon added Brenda for a mother/daughter burlesque act. (Dale Ashmun saw the mother/ daughter marquee in Pasadena at The Ice House in '76.) "I was in a theater there and my daughter was in a theater there. I included her in my act many times. Whenever I could. Oh we had a ball. We just loved working together. She would do her act, and when I was doing the finale and closing the show, she would come on with me and we would do the finale together. A very beautiful girl and a big asset to the act, but unfortunately, in the tragedy of my life, she ended up killing herself on her 39th birthday (in 1981). So I lost her. All the tragedy in my life...it took me two years before I could even be myself...devastating."

"I did a movie with Natalie Wood and Michael Caine for 20th Century called PEEPER (75), and I played a burlesque

star in there. It was a long time before I even saw PEEPER. I happened to see it because it was playing right next to the theater in Pasadena where I was appearing. And the guy I was working for in the theater made the big point of making the connection, and everybody is coming out of this 20th Century Fox film, and 'Oh she's live, right next door,' and somebody invited me to go see it and I did and I liked it. This was supposed to be 1936, and I had to have tassels and do this with them [demonstrates], and there again, I had no idea

how to do that, but I figured it out. I figured out how in the hell I could get those things going. So I had them on, and I leaned down, and I could get them started down here, and then race back up and keep them going (laughs). Well I met Michael Cain, and had a lot of nice interesting conversations with him, and I enjoyed that because I was an admirer of his work, and then also, Natalie Wood. Well Robert Wagner was there all the time, because she was there and they were having their meals in this big trailer and everything, they were the stars, so Read Morgan, my ex-husband, was a good friend of Wagner's so we ended up having a lot of fun with them and eating our meals with them in the trailer, so it was just a fun picture."

In 1976, Mickey Cohen died. Meanwhile, a longtime Liz Renay fan, John Waters, was planning a new movie. "Yeah, as a matter of fact, John Waters saw my act. I was appearing in a theater there, in Hollywood, and he was in Hollywood and saw my show, and he contacted me, and I had lunch with him at the Brown Derby and we discussed the whole thing and he told me he would be calling me and I'd do his

movie, I agreed to do it, and I'd have to fly to Baltimore and everything. But in the meantime, I'd forgotten all about it because a month or so went by and it wasn't even in my mind, and I ended up marrying this handsome chip boss from Vegas which brought me to Las Vegas. And there I was a newlywed, only been married a few days and he calls me and wants me to fly to Baltimore. I almost didn't do it because my husband threw a fit, and I had to be there a whole month, and he promised me I'd be back by Christmas, 'cause this was going to be shooting the whole month of November. Well he almost didn't make the deadline. I said 'you're going to have to make it because I'm



DEEP ROOTS

going home for Christmas anyway, even if you have to fly me back again.' Well, he managed to get it under the wire by Christmas, and just by Christmas. Christmas eve I finished the last thing and got the plane back here."

Waters recently told us "Liz is the happiest person I ever met, she's the happiest person in the whole world. She lovely, kind, nice, and crazy, in a great way." In *DESPERATE LIVING*, she's Muffy of Mortville. "That was so much fun. I loved working with John Waters. I think he's the best director I've ever worked with. He's just fantastic. Edith (Edie The Egg Lady) Massey was one of the stars. "Oh, I loved Edith. I've got in there a perfume atomizer that she gave me. And we had a lot of fun down there. Oh, everything was fun, it was just hysterically funny and fun." *DESPERATE LIVING* was Waters' first feature without Divine. "I really wanted to meet her. I saw her in *HAIRSPRAY*. Her, I can't even think of Divine as anything but a her. He played the mother, he was just great. It was a mainline film, it was not an independent movie. It was shot at one of the major studios. They had a big premiere of it, and he went home, had a heart attack and died. It devastated John because he loved him. In fact he told me I might end up working with Divine."

DEEP ROOTS (78) was another X rated feature. A layout in Adam Film World shows that although she didn't do hard core sex scenes, Liz took it off in this one. "That was Joe Bardot that produced that. I had a big mansion in Hollywood at the time. I've narrowed down to this small place, as just what I need. Because that place was enormous. It had six bedrooms, but anyway I had this great big old fabulous mansion, and he shot some of this stuff in there. He had me in there doing one of my little dances. He had me teaching her how to do a burlesque to turn her boyfriend on. So he had a little bit of my act in there and everything. I liked it, I thought it was a fun movie. I've never seen it."

In 81, the book *Shock Waves* by John Waters was published (it's been reissued and is available from PV). A whole chapter is devoted to Liz Renay. Unfortunately, it was also the year her daughter died. The Pia Zadora movie *FAKE OUT* (82), shot in Vegas, was Matt Cimino's remake of his *LADY COCOA*. Both were loosely based on Renay's gang connections.

LAS VEGAS GIRLS (83) was another Carlos Tobalina X rated movie. "It was shot in my house. You know why it was shot in my house? That was after I had already moved up here. He came up here and shot it, a couple of them. I did 2 up here, but I can't remember the other one. But *LAS VEGAS GIRLS*, it was about girls in brothels. Now, he looked at every brothel up here. He scouted locations, he came to me and said 'Look, I've got to use your house. I'll pay you \$1,000 today extra for using your house. Your house looks more like a brothel than any brothel up here. You have red walls, nudes all over, you have a bar that's perfect. Most of these are pretty crummy looking, they don't look like I want

a brothel to look. You've got those hanging red lights in the bedroom." But anyway, he loved my bedroom with the hanging red lights, and he said 'You've got what a brothel should look like.' So he shot the whole thing here."

Staying Young (also from Lyle Stuart) and *How To Attract Men* were other Liz Renay books. John Waters says How.. "is her most obsessive and best book". It's also the hardest to find. In 92, another Liz Renay book was published, *My First 2000 Men*. *DIMENSION IN FEAR* is a recent Ted V. Mikels movie. "Ted Mikels did wonderfully well with the obstacles he was combating. He was very under-financed. My part was shot right here in my house. He thought that this genie and some of the things would make a good background for a psychic. And I played a psychic and I had fun with it. And I say, 'if there are some little parts available, can I put some friends of mine in providing they can do the part.' Well, a bunch of my girlfriends were in this. Sherry, a good friend of mine for the past almost 15 or 20 years, she played the mother of the girl that was the female ingenue. Bunny was in it as a party girl. My friend Alice, who's been my friend for 20 years, she was the room clerk. Barry, another friend of mine was a murder victim. And there was a guy I met in the rehab hospital, I was in there I had some surgery on my hip. I was in there and I met this guy. He used to visit his wife, who was a patient also. And he played the guitar and sang to us, and he told me that he was an actor, so he'd be in there and he played a cop! (laughs)

"It would be like old home week when we go to this party because all these people were my friends. And it was fun! And it worked out well for Ted too, because they were all good types. It's about a serial killer on a rampage, and he's out to get some people that sent him to prison, but in the meantime he's killing everybody that gets in his way. So he's killing everyone right and left. I've seen the whole thing. Bunny put it in the video and somehow, didn't get it right at the beginning, we had to play it again

to see the beginning because the beginning was what she was in and we never did see her. We kept watching for her (laughs)! I thought the killer was a little miscast. I would have liked to have seen an actor that had a little charm, a little something going for him of interest that would hold your interest more. I think he did a good job. I think he should have played the cop and the guy playing the cop should have played the killer. I would have liked that better. But of course I'm not the casting director, but I'm going to tell Ted Mikels that the next picture he does, I will offer my services to him as casting director, at no charge, just to see this movie get better casting (laughs)! He told me he agreed with me completely when I said a murderer doesn't have to look awful. Look at Vincent Price and the wonderful villains he played. I want to see a guy with more than one dimension that doesn't just look obnoxious all the time. That has another dimension that he can do.



THE HARD ROAD

"My grandmother was married 7 times. She's just like me, she felt if something's not working, get the hell out of it. Life's too short. You don't have time to waste. And my grandmother always told me something I believe from the bottom of my heart. She'd say 'Time is the most valuable thing you have. It's far more valuable than money.' How she'd rationalize this was 'You can hoard money up, you can make it, you can lose it, you can make it again. You're in control of money, pretty much if you really go after it. At least it's within the realm of possibilities. But she said 'you can't buy one hour more time.' (laughs) Somebody like Onassis would probably give a billion just for another week, another day maybe. She said, 'Don't waste time. Don't draw to a losing hand, throw it in. Take a new one. She said if it's a bad situation, and you know it, many people stay with it, a marriage for example for 20 years when they knew it was a mistake after 20 minutes (laughs)."

"I've made and gone through a lot of money in my life. But the thing is, as far as making money, I could have made a lot more money than I've made, but you see, time being far more valuable to me, and pleasure and enjoying life, than money, I won't sacrifice my own happiness for money. Like I won't do something I don't want to do. I don't care what it is. If I want to, I'll do it. Like when I wrapped up my nightclub act and my burlesque shows and everything, I was on top of the heap and I was making really big money, but the whole thing was, I was very tired of living out of a suitcase, traveling all over. I didn't enjoy it anymore. Been there, done that. The whole thing was, I had this big beautiful mansion in Hollywood, and I couldn't even stay there. I was gone all the time, I hardly saw it, I hardly said hello to my dogs in my house or anything else, and I said 'Why am I falling all over like a yo-yo doing this? It's not fun, and I have enough money.' So all of a sudden I wrapped it up.

"It was the same way with fashion modeling. I was the top model for Eileen Ford. All of a sudden I was saying I don't like staying skinny like a rail, and being afraid to eat anything, and living on black coffee, and just smelling a sandwich. I said 'this is for the birds. This is not fun.' And all these little fairy photographers buzzing around me doing all, I said 'My God, I'm not even working with any red-blooded men I could have some fun with. What am I doing in this silly business,' so I got out of it. But if I would've followed it through I know I would have made a lot more money, if I'd of followed through a lot of things...but I enjoy just jumping in and out of things as I choose. Living my life as I choose to live it. I've had fun with my life and I'm still having fun with it and that's the way I choose to live it. As long as something's fun, I will sacrifice and do things I don't wish to do for a certain length of time, but not indefinitely, because I value time so highly."

She used to do shows in Las Vegas ("I haven't had a show in a long time, but I'm going to have one again soon.")

and still paints. "Oh yeah. That's why you can't go in my studio." She also writes a column. The publication is here (Dirt Alert), and they have subscribers all over. It's mostly a subscription thing. It's theatrical news. All the casting news in Vegas and everything. It's on the international newsstand here, and in all the Borders bookstores and all the theatrical, costume places, dance schools, anything theatrical in Vegas has it." She also collaborates on cartoons for Dirt Alert. "Now his name is kind of like a cartoon. His name is John MacBroom. We met through an artist friend of mine I used to dance with on 52nd Street, years ago in New York. She contacted me and now she's retired and everything, she became a nurse after that for a long period of time, after she got out of dancing. But she managed to reach me through the publisher of the book and contact me and we got in touch again, and so she came to my house for dinner, and brought John, or John brought her actually, and another friend, and we got to talking about his cartoons and about art and about writing and about all sorts of things, and we decided we'd make a good team. And we are making a good team, you know! And I'm having a lot of fun with the whole thing. Remember I told you I like to do things that are fun? Now I can give John suggestions or come up with ideas and I can give him my input on things. However, I could not do at all what he does. I don't have the vaguest notion on how to do cartoons. It's an art in itself. We make a good team. Were both Speedy Gonzalas. We do things fast. I wrote a book, that *Staying Young Book?* I wrote that whole thing and (it was) ready for publication in less than 6 weeks. I say you can go on a vacation without leaving your house. Just shut off-duty. Just go off-duty for a day or two. You can go off-duty for a few minutes, 1 hour, all day, forever from certain stressful things if you choose to. You go on your vacation all refreshed and never have left the house.

"John (Waters) came out here recently and took me all over and took me to parties and took me to the film convention and we had a ball.

And this guy, Todd Oldham bought the movie rights for \$250,000 to produce a movie of my book, of my life. I want to play my grandmother. And John Waters is the one that tipped me off that he was going to before he even called, because they're close buddies. And he's a real big designer. He's in the same category as Versace. He has fashion shows all over the world. He has stores all in and out of the country. He just opened a store in Tokyo. He's got one in New York, Miami, everywhere and he's got my paintings hanging there. He loves my art. I've got a gourmet cookbook coming out, it's already done, and I've got this one, a sequel to *My Face for the World to See*. I want to have it ready, that's why I'm under a lot of pressure. I want to have it ready by the time the movie comes out, because I think somebody else will grab the sequel....It doesn't have a working title. You know what it's working title says? Sequel."



JOHN WATERS

Desperate Living

It isn't very pretty.....

PV

ALPHA BLUE ARCHIVES PRESENTS BUSTY SUPERSTARS OF THE 70'S

1970'S XXX LOOP COMPILATIONS

90 MINUTES EACH

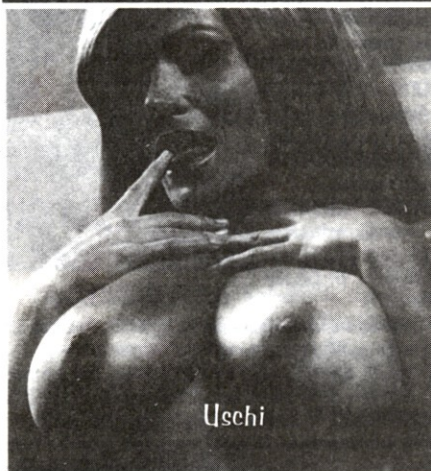
ANAL ULTRA VIXENS - Linda McDowell, John Holmes, Lisa Deeleeuw. **BUSTY SUPERSTARS DO ANAL!**
SUPERKNOCKERS - Candy Samples & many others-50EEE & bigger!
SUPERKNOCKERS V.2 - Uschi Digard, Candy Samples.
SUPERKNOCKERS V.3 - Candy Samples, Uschi Digard, Marsha Jordan, Keli Stewart, Bobbi Hall, Valerie Clark.
SUPERKNOCKERS V.4 - Candy Samples, Uschi Digard, Marsha Jordan, K. Stewart, Bobbi Hall, Valerie Clark, Lisa Deeleeuw.
SUPERKNOCKERS V.5 - Candy Samples, Lisa Deeleeuw, Uschi Digard.



SWEET, SWEET BUSTY - Slender, busty models like Linda McDowell.
SWEET, SWEET BUSTY V.2 - Candy Samples, Uschi Digard, Keli Stewart.
SWEET, SWEET BUSTY V.3 - Uschi Digard, Lisa Deeleeuw, Vanessa Del Rio.



1970's XXX DOUBLE FEATURES



120 MINUTES EACH

XXX#9- ELEVATOR - Candy Samples, Sandy Carey. **SEX AS YOU LIKE IT** - Candy Samples, Sandy Dempsey, John Holmes.
XXX#30- LIBERTY - Candy Samples. **MADAME'S HOUSE** - Candy Samples.
XXX#31- HELEN BUDD - Linda McDowell. **CITY OF SIN** - Linda McDowell.
XXX#32- CANDY STORE - Candy Samples. **DOUBLE DIAMOND** - Best Busty Loops.
XXX#33- DARING FRENCH TOUCH - Rene Bond. **HOT PISTOLS** - Rene Bond, Rick Lutze.

XXX FEATURE FILMS

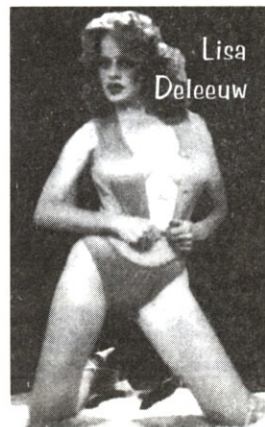
BEACH BLANKET BANGO '75. Rene Bond, Rick Lutze.
FEMALE CHAUVINISTS '73 - Uschi Digard, Candy Samples, Roxanne Brewer. German language version.
HEADS OR TAILS '73-Rene Bond, Uschi Digard. In German.
PASTRIES '75. Uschi Digard. Sandy Carey.
TOUCH ME '74. Rene Bond.



SOFTCORE FEATURES

75-90 MINUTES EACH

ALL THE WAY DOWN '69. Pat Barrington.
FUEGO '69. Isabel Sarli in the Argentinian classic!
JOHN HOLMES & THE ALL STAR SEX QUEENS - Candy Samples, Uschi Digard, Kitten Natividad, Keli Stewart, Serena.
PANORAMA BLUE '73. Rene Bond, Candy Samples, Linda York.
SADDLE TRAMP WOMEN '72. Rene Bond, Sandy Dempsey, Candy Samples.
SNOW BUNNIES '72. Marsha Jordan, Rene Bond, Sandy Carey.
CLASS REUNION '72. Marsha Jordan, Rene Bond, Sandy Carey. Screenplay by ED



WOOD JR. An A.C. Stephens Production.
COCKTAIL HOSTESSES '72. Rene Bond, Sandy Dempsey, Candy Samples. Screenplay by ED WOOD JR. An A.C. Stephens Production.
FANTASM '76. John Holmes, Uschi Digard, Candy Samples, Roxanne Brewer. Rene Bond.
FANTASM COMES AGAIN '77. Uschi Digard, Candy Samples, Rainbeaux Smith, Christine Schaffer.
SWINGER'S MASSACRE '75. Jan Mitchell, Rene Bond, Uschi Digard, Anne Perry.

SOFTCORE DOUBLE FEATURES

120 MINUTES EACH

SC#2- EVERYBODY GOES APE - Marsha Jordan. **MILLION DOLLAR MONA** - Candy Samples, Sandy Dempsey.
SC#4- LAST STEP DOWN - Satanic hookers! Uschi Digard, Malta. **SPREAD IT AROUND** - Uschi Digard.
SC#7- SKIN FLICK MADNESS-Uschi Digard. **MAGIC MIRROR** - Uschi Digard.



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ALPHA BLUE ARCHIVES PRESENTS BEST of the ROUGHIES!

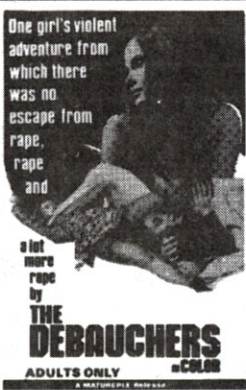
THE FOLLOWING FILMS REPRESENT THE VERY BEST IN
SADISTIC! VIOLENT! ACTION PACKED!
1970'S XXX CINEMA

XXX FEATURE FILMS

ABDUCTION OF LORELEI - Serena is spoiled rich blonde abducted by drug crazed scum. *
AFFAIRS OF JANICE - Insane husband murders wife and lover in jealous rage. Annie Sprinkle sprinkles.
ANNA OBSESSED - Annette Haven. Leather clad stalker violates women at gunpoint.
CHINA DESADE - Mercenary infiltrates crazed sadist's web of whores and horror.

CLIMAX OF BLUE POWER - Cop impersonator debases hookers and acts out bizarre fantasies. High voltage classic!
COMING OF ANGELS - Jamie Gillis, Annette Haven, Abigail Clayton. "Charlie's Angel's" take-off.
THE DEBAUCHERS - Tina Russell gets revenge on rape/snuff obsessed pornographer.
DEFIANCE - Jean

Jennings is young teen violated repeatedly at asylum for the insane. Absolute classic!
DEVIL INSIDE HER - Mind-blowing demon infested tale of satanic mayhem. Annie Sprinkle in G/S orgy.
DIVERSIONS - Gang rape by soldiers, bloody knife murder, vampires...New mint quality upgrade!



One girl's violent adventure from which there was no escape from rape, rape and a lot more rape by **THE DEBAUCHERS** ADULTS ONLY



DOUBLE EXPOSURE OF HOLLY - High powered tale of revengeful lust & murder. Annie Sprinkle, Terri Hall, Jamie Gillis. *
EXPENSIVE TASTES - Action packed thriller with young females lured to apartment for rape sessions. *
FARMER'S DAUGHTERS - Escaped convicts brutalize hillbilly and rape daughters. D: Zebedy Colt. *

FEMMES DESADE - Frankenstein look-alike beats up S.F. prostitutes who take revenge at S/M party.
FORCED ENTRY - Nam vet searches out and destroys female prey in the vilest, hate driven roughie of the 70's.
HARDGORE - The ULTIMATE big budget blood splattered XXX horror roughie! Hospital death cult terrorize teenage



LITTLE ORPHAN DUSTY - John Holmes, Rhonda Jo Petty. Lost deep in the dark woods, the bikers gang rape her repeatedly. Uncut version. \$24.95
LONG JEANNE SILVER - Our version contains the extreme anal insertion scenes absent from all other copies. D: Alex DeRenzy. \$24.95
LOVE SLAVES - Beautiful women abducted, shot up with drugs and trained to kill. D: Bob Cresse.
THE MORNING AFTER - A blonde sex worker is found naked and dead with multiple stab wounds. Was it daddy?
NIGHT CALLER - Phone freak plays "mommy games" with sleazy hookers and rapes lonely women.



ORIENTAL BLUE - Jamie Gillis procures young runaways for Chinese slave-ring.

RED HEAT - Bloody female sex killer flick with memorable Las Vegas drive-by footage. D: Ray Dennis Steckler. *

SEX WISH - Crazed killer with bag full of torture instruments cross dresses, snorts speed and screams like a raving maniac.

SHARON - Zebedy Colt, Jean Jennings. Southern belle Sharon is prey to daddy's unbridled lust. *

SOMETIME SWEET SUSAN - Inmates & orderlies torment schizoid female locked in insane asylum.

STORY OF JOANNA - Jamie Gillis. Wealthy libertine shapes young femme into total sex slave. By Gerard Damiano.

SUMMER IN HEAT - Desiree Cousteau defiled by backwoods scum. Take off on Deliverance.

SWEET SAVAGE - Busty blonde Carol Connors kidnapped and raped by indians on the warpath.

THE TAKING OF CHRISTINA - Two drifters brutalize truck stop hookers and virginal bride.
TEENAGE SEX KITTEN - Rene Bond. Teen raped/

murdered by demented hermit who ends up bludgeoned and castrated!

THAT LADY FROM RIO - Vanessa Del Rio runs NYC white slave racket. Plenty of sleazy kicks!

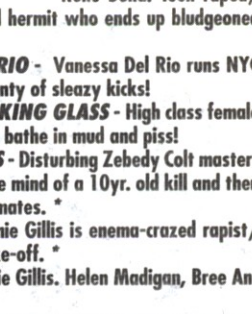
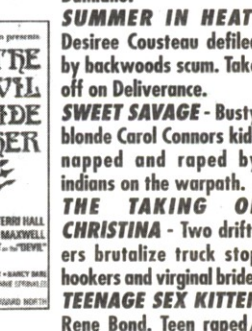
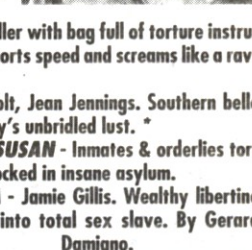
THROUGH THE LOOKING GLASS - High class female defiled by demons that bathe in mud and piss!

UNWILLING LOVERS - Disturbing Zebedy Colt masterpiece has adult with the mind of a 10yr. old kill and then rape dead female playmates. *

WATERPOWER - Jamie Gillis is enema-crazed rapist/killer in Taxi Driver take-off. *

WINTER HEAT - Jamie Gillis. Helen Madigan, Bree Anthony. Drifters assault three females staying in winter cabin. *

A WOMEN'S TORMENT - '77. Tara Chung. Ax wielding female plunges headfirst into hallucinogenic mayhem. D: Roberta Findlay.



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XXX DOUBLE FEATURES

XXXXF#12- RAPE VICTIMS - Vanessa Del Rio. Rapist cruises victim confessionals searching for next victim. A real sickie. FINAL TEST - Vanessa Del Rio, Jamie Gillis. Incest, bizarre sadomasochism, foul mouthed dominatrix.

HOT SUMMER DOESN'T STOP AT MURDER, RAPE, OR RIOTS IT BURNS A HOLE IN THE SCREEN!

SAKING UP
THE F
WAS THE
ONLY LIFE
THEY KNEW

THE HOTTEST
JOB EVER

**HOT SUMMER
IN THE CITY**

**XXXDF#34 - UN-
DRESSED TO KILL-
Blood-thirsty swamp
demon inhabits fe-
male flesh/SACRI-
LEGE-Sex crazed
witch casts spells.
Both by Ray Dennis
Steckler. ***

XXX DF#27 - PERVERTED PASSION-
Boozed up pig cruises
Hollywood for
women to ogle and
rape. Also includes
TEENAGE DESSERT-
Roller skating teens.
Both by Ray Dennis
Steckler.

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Sprinkle uses huge dildo on lowly slaves. \$45.00

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**4 women in nightgowns
tell stories of rape, incest,
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Sharon Mitchell. Young
teens debased at school
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ing, torment and abuse.
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High octane B/D and wall
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Jeanne Silver specialty.

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XXX LOOP COMPILATIONS

ANAL ASSAULT - Rough & brutal anal loops-Includes
The Rape, Nazi's revenge & much more!

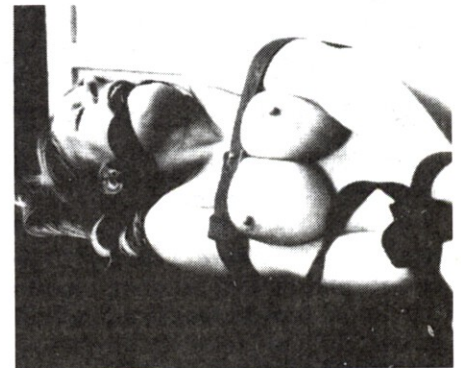
THE DOMINATORS V.9 - Documents extreme sadomasochism, torture and violence. Rare loops include: Inquisition, Devil's Plaything, The Penalty, The Runaway.

WARNING! Attacks your senses with brutal, vicious imagery! \$39.95.

FORBIDDEN SEXUALITY

- V.2. Rare underground loops document incest, hunchbacks, F/F, G/S, rape etc. Includes Mother & Son, Witch Sabbath, Hexensabbat, Molester, Candy Man, The Vampire, Equal to Mommy & much more. \$49.00

HISTORY OF RAPE - V.3 - Underground loops document rape in 1970's XXX cinema. Wild Party Rape, Savage Lust, Rape of the Hitchhikers & much more. **WARNING!** Highly graphic images of unrelenting sexual brutality! \$39.95

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Surfs Up! — with DAVID MARKS

Interview by
Fred Hopkins

It's a hot January in a semi-detached bungalow somewhere north of Hollywood and Dave Marks is strumming the guitar for us. He's playing a bridge from some Post - Pet Sounds- era Brian Wilson tune and his chords are so authentic that we're all stunned by their precise and commanding tone. "I wish I had played on that cut," David muses. Flash forward eight months to a private rooftop party at a luxury hotel in Del Mar and a wish has come true. Mike Love, Bruce Johnston, David Marks and "America's Band" are playing that exact same tune, but this time Marks' layered chording and stinging leads are driving several hundred well-oiled couples into a frenzied, rock 'n' roll rumba. The moon is out and the warm Pacific Ocean is placid and reassuring. Dave is confident and happy to be back - after a brief 33 year absence. To learn more, grab your board and paddle back with us to Hawthorne, California, during the Kennedy era, where a skinny 12 year old is watching his neighbors, The Wilsons, practice harmonies by an old family piano near the window.

David Marks was born in 1948 in Pennsylvania, the son of Jo Ann and Elmer Marks. The family (of Italian Jewish heritage) moved to Hawthorne, California when he was seven. He became friends with neighbors Dennis and Carl Wilson. "I lived across the street. Carl and I were playing guitar together before the Beach Boys." "We idolized another guitarist named John Maus, who later became one of The Walker Brothers." David's friends had an older brother Brian and a cousin Mike, who was already a married father. "Mike Love came from a black school in L.A., Dorsey High. He was the only red headed white guy in his class and he was hip to all the music and started singing songs by some of these black guys. He also worked at his father's sheet metal shop when he was about 18, so he was savvy to all this rhythm and blues music." David had started fooling around with his guitar while listening to Ramsey Lewis, Oscar Peterson and B. B. King. He started playing B.B. King records over and over until he

memorized every lick. "In the meantime, Brian was conducting Sunday sing-a-longs with (his parents) Murry and Audree, and his brothers. And I'm peering in the window, from the porch, watching all this going down." Marks became involved in the pre Beach Boys home sessions. He was only 13 though and wasn't allowed to stay up late rehearsing, so Al Jardine ended up on the earliest recordings. "I wasn't on those cuts. That was Al Jardine on upright bass, Brian hitting a snare drum with a brush and Carl playing a Kay guitar from Sears. Al Jardine was Brian's friend from college. They were trying to do a Kingston Trio kind of thing."

Lead singer Love was born in 41 (in Baldwin Hills, CA), followed by Brian (from L.A.) and Al Jardine (from Lima, Ohio), both born in 42, Dennis (born 44 in L.A.) and Carl (born 46 in Hawthorne, where the family had relocated in 45.). The group became The Pendletons, after the popular Pendletons shirts they sported. and also recorded as Kenny And The Cadets. Just about the time they were signed to Capitol, Russ Regan, a publicist hired by Murray Wilson, changed the band's name, against their wishes, to The Beach Boys. "We all said 'Yucch!', what a terrible name."

"Surfin," released in Dec. 61 on the tiny Candix label became a #2 local hit and (barely) made it to the national charts in early 62 (#75). It was at beginning of the surf music craze. "The real, original surf music was by The Ventures. That was the kind of music they played during the surf movies that they'd show at high schools on Saturday night. They'd show movies by Bruce Brown (who later directed THE ENDLESS SUMMER) and play The Ventures' music. They'd also play Bud Shank, who was a jazz saxophone player. Right after that, Dick Dale came out and they started using his music as background for these surf movies. And that was surf music.

Brian Wilson's innovation with The Beach Boys, was to start putting words to this sound. Remember that surfing wasn't really a sport at this time, it was more of a cult. So the surfers started resenting The Beach Boys for exploiting their sacred sport. Dennis and I made



attempts at surfing. Dennis actually got quite good at it. I dropped out because I have an aversion to water, but I did surf. Brian's heart wasn't in it."

After "Surfin' Safari" was cut (and had entered the charts in the 90s), Jardine decided to quit, attend school in Michigan and become a dentist. Paul Johnson of The Belairs was asked to join but refused since his group had their own local surf hit ("Mr. Moto"). The four Beach Boys then showed up at the Marks house while David was watching BONANZA. They asked the neighbor kid guitarist to join, which he did in March. Meanwhile, in England, The Beatles (with Pete Best) had just been rejected by Decca Records.

The Beach Boys remained a local phenomenon until "Surfin' Safari" (on Capitol with a Marks pic sleeve) broke in Phoenix, Arizona and made it to #14 nationally by August. In October, the b side "409" charted at #76. On Nov. 8, 62, the Wilson brothers and Marks (all underage) had to appear in California Superior Court with their parents to have their Capitol contracts approved. 25% of each of their royalties were ordered to be set aside for trusteeship savings accounts. The group was signed to the William Morris Agency, by Marshall Berle (a nephew of Milton Berle), who had seen them opening for Dick and Dee Dee. David's father, acting temporarily as road manager in 62 wrote in a letter to Audree Wilson: "I kept \$275 (from the box office) because the boys want to go to the doc to get penicillin shots." The shots were for gonorrhea.

The first charting songs all appeared on the debut LP (Surfin' Safari) which was #22 in the country by Nov., 62. The famous cover (shot at Paradise Cove in the North Bay area) shows the barefoot boys in and on an old rented yellow pickup truck. David sits on the hood pointing at the water. Mike and Brian hold a surf board on top. The back cover includes several good photos with Marks. In December the now forgotten "Ten Little Indians" (with a Marks pic sleeve) made it to a disappointing #49. Meanwhile "Love Me Do" by The Beatles was on the U.K. charts.

The group had appeared (with Jardine) on the local WINK MARTINDALE DANCE PARTY, but the short film ONE MAN'S CHALLENGE (filmed in 62) features their earliest existing appearance. "Somebody was doing a documentary and they filmed us at the Azusa Teen club. That was the version of the Beach Boys that became a nationwide thing with Brian, Mike, Carl, Dennis, and me." DJ Gene Weed (later host of SHIVAREE) introduces The Beach Boys who are dressed in Pendleton shirts and Chinos. They look very earnest and more than a little frightened (especially Brian) as they nervously lip-synch to "Surfin' Safari" on a set. Despite the stage fright, they go through their moves perfectly, with Marks, the youngest and shortest, holding his own against an older and far bigger Brian, playing bass right beside him. "Carl played the lead on "Surfin' Safari" though during that clip, they zoom on my fingers during the

lead. Carl probably thought: 'What the !?!*'"

The fascinating serious short, narrated by (the late) KFWB DJ Roger Christian (who became one of Brian's major songwriting partners) existed to show local California communities how to set up youth clubs to keep potential juvenile delinquents off the streets. It also features The (Original) Surfaris (later sued by the Decca Surfaris) and The Raindrops playing instrumentals live, RIFLEMAN star Johnny Crawford signing autographs and local kids being photographed for I.D. cards, dancing and being punished with work detail for fighting. ONE MAN'S CHALLENGE received some national attention and distribution in 63, thanks to the inclusion of The Beach Boys, who were, all of a sudden, the biggest rock and roll group in America. A print of the short still exists but has never been officially released on tape. In 1991, MPI released Rock And Roll Collection Vol. 1: Dick Clark's Golden Greats, made up of American



The Beach Boys first live gig at Belair Bay Club (Santa Monica)

Bandstand performances plus The Beach Boys' ONE MAN'S CHALLENGE clip. Check it out.

In 1963, the breakthrough year for The Beach Boys, there were three double sided chart singles. Their influence was so great that surfing and car songs and LPs were everywhere. The groups appeal was so far reaching that four of their 63 singles even made the R+B top 40 (!) In March, "Surfin' U.S.A." (which borrowed from Chuck Berry's "Sweet Little Sixteen") made it to #14. It was their first international hit, also making it to #34 in England. In April, the b side "Shut Down" went to #23. The Surfin' U.S.A. LP (by "The No. 1 Surfing Group In The Country") went to #2 in May and spent 78 (!) weeks on the charts. It has two Dick Dale songs and a surfer on the cover. The back features five individual shots of the band members, an outtake shot from the first LP cover (David stands next to the surf board Mike is sitting on and looks at the sea again) and a picture of the first LP. The liner notes mention that neighbor Marks is 14. He and Carl were enrolled for morning only classes in the Hollywood Professional School. Diane and Marilyn (later Mrs.

Brian Wilson) Rovell attended too. Dennis had been expelled from public school for fighting.

In July, Capitol released the Shut Down LP with "409," "Shutdown," Robert Mitchum's "Ballad Of Thunder Road," and tracks by unknown groups. Incredibly, the various artists LP went to #7. Four tracks were by The Super Stocks, a studio group including Glen Campbell and Leon Russell. After the Surfer Girl LP was recorded (in July), Brian (under great pressure from greedy Capitol Records and his horrible father Murry) refused to tour (for the first of several times) and Al Jardine, who had transferred to a local college, returned to replace him on the road. For a few months both Marks and Jardine were Beach Boys. Visual proof of this line up is in THE BEACH BOYS: AN AMERICAN BAND. It's rare silent 8mm color footage shot by David's father in Hawaii (with "Surfin'" dubbed in). In August, the ballad "Surfer Girl" went to #7 and its b side "Little Deuce Coupe" made it to #19. The hits appeared on the Surfer Girl LP which went to #7 in Oct. It has a cover shot from the first LP photo session (again). They all hold the surf board while walking in the water. Dennis leads, followed by David. The back cover has a seconds later different pose and the first 2 LP covers. "When I was with The Beach Boys, I was an arrogant child. I didn't

like taking orders from anybody - especially from Murry Wilson. So Murry would corner me with photos from the albums. Remember, I was always holding the surfboard at the end of the page. 'This is what will happen to you,' said Murry, 'if you don't cooperate' and then he'd tear me out of the picture.

After that, when they'd print that picture in a magazine, they'd superimpose Carl's head, so there'd be two Carls, or maybe they'd put Al's picture over my head. But it was my body!"

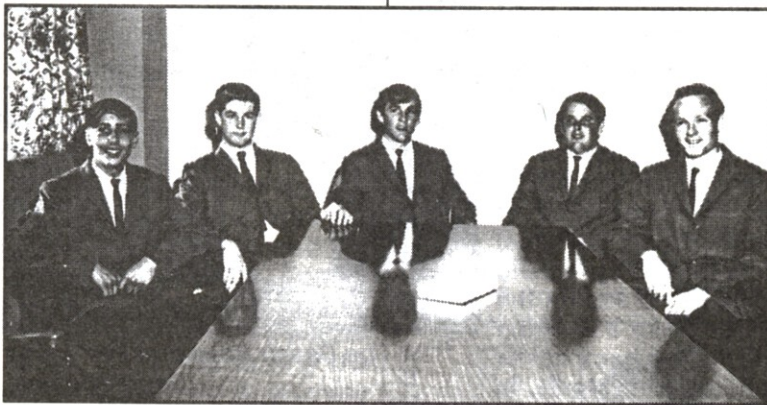
"Murry never got the respect he deserved. He'd always be bugging everyone at the recording session, yelling, 'More treble on the guitars,' so everybody got irritated at him. But the records were clear and sharp and that was because of Murry. He doesn't get enough credit for that, being the asshole that he was." Murry also reportedly liked to call David the "little Jew." The Marks/Jardine lineup could have continued but Murry (then still the manager) started picking on Marks for minor reasons. Murry Wilson had beaten his children at home and he frequently berated, humiliated and fined them on the road. Things got worse for David when Jo Ann Marks questioned Murry about the unfair low pay her son was receiving. During an argument in a car on the way from New York to Philadelphia, Marks quit (a big decision for a 15 year

old), but he agreed to play the remaining tour dates. According to the updated Capitol contract, as of August 30, 1963, he was no longer a Beach Boy. "I quit the Beach Boys, but I played with them for a year afterwards (on and off) which was great. Because during this time, I was also playing with my own band. I took a group from Hawthorne High (The Jaguars) and said, 'I'm taking over and we're going to be called Dave and The Marksmen.' They said, 'OK, fine.'"

The Little Deuce Coupe LP went to #4 in Nov. The theme LP was the second one with the title song on it. It has a chrome coupe on the cover and a shot of David and the others in suits and ties in a car lot on the back. David seems to be talking with Dennis. He had quit before most of the LP was recorded. The poster for the Marysville Memorial Auditorium show that the group played the day of the JFK assassination features Marks.

1964 was a year of many major changes, four hit Lps and 5 top 40 hits. In January, while The Beach Boys (with Jardine) toured Australia, The Beatles (also on Capitol) hit America. In April, 64, the 5'th Beach Boys LP (Shut Down Vol. II) went to #13. It had some lingering Marks era tracks but Jardine was on the cover for the first time. The same month the group (now wearing those famous striped shirts) appeared

on AMERICAN BANDSTAND, but couldn't have been happy with the fact that it was a special "all Beatle music" show. In Oct. they were filmed live for THE T.A.M.I. SHOW (headlining The Rolling Stones), but had their segment removed before the release. The footage can be seen in THE BEACH BOYS: AN



The Beach Boys signing with Capitol Records (1962)

AMERICAN BAND. Also in 64, Brian was married, the Wilson's parents were separated and the brothers fired their own father as manager. In December, The Beach Boys Christmas Album went to #6 as Brian Wilson (after a nervous breakdown) quit touring for good to concentrate on writing and producing. He was replaced on tour briefly by Glen Campbell, then by Bruce Johnston, who became a full time member in 65. The Beach Boys remained a well loved top hit making machine throughout 66, but, despite brilliant material and critical raves, started having some chart trouble in 67 (the year Capitol released Murry's instrumental LP). The various personal tragedies of the three Wilson brothers are all too well known.

"I'm thankful that I was on the ground floor and that my picture was on the first LPs. It's similar to Eric Clapton with The Yardbirds. I've been compared to Pete Best, but he wasn't with The Beatles when they peaked. I wasn't an obscurity who left before The Beach Boys clicked. There were five Beach Boys and I

was one of them. I was there when they peaked. The later hits like 'Wild Honey' and 'Good Vibrations' were musically superior and much more aesthetic and involved. I wish I had played on them, but the early ones were when The Beach Boys originally peaked. For most of the first four albums, I played rhythm guitar. The liner notes to the 2nd album describe me as 'Toes-on-the-nose rhythm guitar.' It's true that Marks didn't play on all the songs recorded while he was a member, but neither did the others. The list of uncredited top L.A. session men on Beach Boys records is a long one (the same musicians also played on countless hits including ones by The Raiders and The Byrds.)

Out of The Beach Boys, Marks concentrated on The Marksmen. "I taught them all my songs and we recorded them." Unfortunately, they let Murry Wilson, who promised to help get them a record deal, become involved. He took them to a studio to record his song "Car Party," complete with hired session men. The Marksmen hated the song (later recorded by The Sunrays) and rebelled so Wilson threatened to keep them off the airwaves. Russ Regan, who had come up with the name Beach Boys back in '61, helped them out. "Russ Regan then came back and got us signed to A&M, owned by Herb Alpert and Jerry Moss. Next to The Tijuana Brass, we were the first act signed to the label. We had some releases, but we bombed out on A&M." "Cruisin'" b/w "Kustom Kar Show" and "Do You Know What Lover's Say?" b/w "Food Fair" were released by A&M. The Marksmen appeared on the west coast TV shows SHIVAREE, LLOYD THAXTON, 9th ST. WEST and SAM RIDDLE and they toured with Jan and Dean. The Honeys (including Brian's wife Marilyn) sang backup on "Cruisin," and David played on some Honeys demos.

"Russ Regan, who also sang the high parts on many of my songs, got us signed to Warner Brothers. The music of The Marksmen was a mixture of surf and British Invasion." "I Wanna Cry" b/w "I Could Make You Mine" was released by Warners. Dave's description of The Marksmen's music is very accurate. Many of the tunes are tough surf instrumentals, while others are led by a George Harrison style twelve string guitar and Beatle-esque vocals. The Beau Brummels were having hits with just this kind of material at the time. "I wrote most of the songs, with the drummer helping me do some of the writing. My main influences were Brian Wilson and Lennon/McCartney."

The Beatles often cited The Beach Boys (especially The Pet Sounds LP) as inspirations. "Pet Sounds wasn't Brian so much being influenced by The Beatles' music, as he was the competition. Brian thought, 'I'm going to do something new, like The Beatles did,' He saw this new power in the world and decided to act on

it. Ironically, after that, Brian sounded suspiciously like The Beatles. Pet Sounds was original, but after that, Brian started copying The Beatles' early sound, from which they had already progressed. When The Beach Boys were over in India with the Maharishi, Paul came to Mike Love and sang a few bars of 'Back In The USSR.' Paul said he was having trouble with the lyrics and Mike suggested he write it like 'California Girls,' mentioning all the different kinds of girls in Russia, and that's how Paul decided to do it. It was a direct Beach Boys influence, not from listening to records, it came from a Beach Boy."

Meanwhile, back in 1965, The Marksmen were not clicking. Further outstanding tunes followed by another Marks led group, called The Group With No Name, again with no success. The group was managed by DJ Casey Kasem and featured his nephew Eddie Haddat as lead singer. Haddat, now a major Vegas agent, was in WILD WHEELS (PV #27) with his uncle. "They played my singles all over California, and we played with Eddie And The Showmen. I later heard from Roger Christian and Bruce Johnston, that Murry blackballed me in the business. He called all the radio stations and said, 'If

you play David Marks' record, you won't get the next Beach Boys exclusive. So, he put a damper on my career. I was disappointed and the band broke up. That's when I became a studio musician, playing on records by ex- New Christy Minstrels singers who were trying to go solo. I also played with Delaney And Bonnie. Delaney hired me due to drummer Jim Keltner's recommendation. But after a while, Delaney would say, 'Dave, you don't mind if Dr. John sits in for tonight, do you?' Then it was, 'Dave,

you don't mind if Eric Clapton sits in tonight, do you?' After that, he never called me." Delaney Bramlett had been in the SHINDIG house band (The Shindogs), along with Glen Campbell and Leon Russell. Marks also played with his friend Howard Kaylan on some Turtles sessions.

"After I left The Beach Boys, I was still receiving royalties, so I went into partnership with my parents and bought an apartment house. I'd be walking down the street and suddenly, Dennis would pull up beside me in a Rolls Royce that he'd just bought from Ringo. 'Hey Dave!', he'd yell. I'd turn around and it would be Dennis. I also went to the Wilsons house for Brian's birthdays and he'd play me his new stuff."

In 1969, Marks was finally old enough for a legal drink. Imperial released two, very rare psychedelic pop albums by his group, Moon which had formed in '67. "That was with Matt Moore, Dave Jackson and Larry Brown, who drummed and produced. Larry went on to be Andy Williams' producer. The albums were basically released as tax shelters." The second LP was released in June, the same month that The Beach Boys contract with Capitol ran out (they had



sued their label in April). Their 20/20 LP (the last for Capitol) only made it to #68. Dennis Wilson soon became known for his connection with Charles Manson. The Beach Boys concentrated on playing in Europe where they were more popular. Meanwhile, Marks also played with Colors, which included two guys from Toronto. They had a local hit called "Hyannis Port" (about The Kennedys) and did one small tour.

"I had moved to Boston to go to school, first to Berklee (School Of Music). I went in on a special program, because I didn't have the qualifications to attend the regular session. Most of the teachers were pissed off because they weren't on the road with Buddy Rich. I transferred around the corner to New England Conservatory Of Music, where a renegade music composer took me under his wing. He told me to think of myself as a composer. He said, 'When you're walking around Boston, keep saying, 'I'm a composer. I'm a composer.' I wrote him some stuff and he loved it. I broke out in tears when he played it, but he just said, 'Eh, not bad.' I got hooked up with Mike in 1971, when The Beach Boys played Symphony Hall, in Boston. Mike said we should all meet back in L.A. at Brian's house and I'd be back in the band. So I showed up at Brians' (in 72 when Bruce Johnston quit), but it didn't pan out, too much politics involved. Mike always wanted me back in the band. I think he recognized the marketing value in it. But at the time, the attitude of the other guys wasn't really conducive to me being back in the group."

Around 73 (the year Murry Wilson died and AMERICAN GRAFFITI was released), Marks started living with and playing lead guitar for Delbert McClinton. The Lubbock, Texas singer had backed blues greats like Jimmy Reed and played harmonica on Bruce Channel's "Hey Baby" back in 61, influencing The Beatles. "Delbert always talked like he had a toothpick in his mouth. Then he'd blow his nose on my shoe! During a poker game, a mouse scurried by the table. 'Don't swat him,' cried Delbert, 'He's Bub. He's my pet!'" Soon afterwards, McClinton was offered a contract by Ahmet Ertegun, but Marks was left out of the sessions. He did play on the Genuine Cowhide ABC LP (76) though (with the famous cover of a wallet with a rubber in it).

By 74, David was living with songwriter Buzz ("Baby Sittin' Boogie") Clifford in a rented house in Tahunga. "We wrote and recorded a few songs with

Queen Records. They jerked us around for about 10 months before rejecting us. Gary Busey played drums for us. He had huge drumsticks. Gary used to say, 'I don't want to learn shit, I just want to rock!' As a result of that, the guy from Queen Records said, 'You guys sound like a blues band.' That isn't what they wanted, so we were out." They did play out though, as the The Night Owl Review. "Gary and I had a falling out. He liked to have fun at parties. I can respect that but it was too much. We both spent time at Leon Russell's church, which had been converted to a recording studio, in Tulsa. Russell had polio as a child and couldn't walk very well. He took up music and sat in with every act that would come through Tulsa, that's how he got so good." Busey, from Goose Creek, Texas, had recorded as a member of Carp and had already been in some movies but wasn't well known yet. "I was never asked to be in

movies and I never pursued it, although I'd been an actor in private school."

There were many Beach Boys reissues and compilations over the years but the double oldies compilation Endless Summer (74) was a #1 seller and was followed by the #8 Spirit Of America (75). Thanks to the court agreement back in 62, Marks still collects royalties for the early hits. "Thank god for my lawyer, Walter Hearst. He got me a contract, in the beginning, which states that I receive money, artist royalties, as long as



Ed Gaunt, Gene Fetco, Mark Groseclose, Dave and Bill Trenkle (The Marksmen — 1965)

The Beach Boys continue to release records that I played on. Sometimes it's not a lot, but I've never had to schlep a day gig, because I've always been able to barely squeak by on The Beach Boys' royalties. They're diminishing now, but when Endless Summer came out, that might have been the high point for royalties."

In the early 80s, Marks met Polly, a dancer. They lived together for a few years and had a baby. Dave would sing to the baby in the womb and read to her. Polly stayed with their child for a year. After that, it was up to Dave. "I took the baby and tried to maintain her for another year, sort of as a drunk with a baby. I'd take the baby carriage down to the beach and women would flock around me. They'd take me home, feed the baby, and stroke my temple. It was crazy." Marks then moved into a condo in Redondo Beach with his mother. In 83, Dennis Wilson died, while living in a hotel room. "There were all kinds of trusts, so that Dennis never got any money while he was alive. Did you ever hear Dennis' solo album? (Pacific Ocean Blue

from 77) It was recorded before he got sick. It was wonderful. Dennis' voice was rough, but it was rough when he was 10." David had spent almost two decades drinking, partying and chasing women with Dennis Wilson. He saw Dennis the day before he died. "If I'd been on the boat with Dennis that day, I'd have fallen in and drowned with him." Marks' name wasn't even mentioned in the official documentary *THE BEACH BOYS: AN AMERICAN BAND* (Vestron, 85).

"I also hung out with Mitch Mitchell (Jimi Hendrix Experience drummer). His British accent was so thick that I couldn't understand him when he was sober, let alone drunk. Then, out of nowhere, he'd pick up the phone and say, 'Liquor store,' and place his order in perfect English." While at home with his daughter (now a beautiful dark haired teenager) and his mother, Dave composed and recorded songs on his midi. "I'm accumulating all this stuff and it needs vocals and guitar. I've got 14 songs. I also recorded some R+B stuff with Buzz Clifford, but no one wanted to touch it."

"I kept in contact with the band. I came on stage with them at the Hollywood Bowl and played the last few numbers. I was also invited by (Dr. Eugene) Landy to play on Brian's solo album a few years ago. Brian is still lucid. I think he does his 'nutty thing' on purpose when the situation warrants it. Mike Love saved my life on three occasions. The first time was in Hawthorne, when he suggested the band hire that cute guy from across the street. The second time, we were with some girls on a high balcony in Hawaii. I fell over and Mike reached down and grabbed me, saving my life. The third time was when he called me and said, 'Carl's sick, come and sit in for him.' I wanted to be here with Carl and Brian, not by default. Brian very well could come back to the band if he chose to, but he doesn't choose to. He could work with Mike again. All that legal stuff was just a sidetrack." Carl and Audree Wilson both died early this year, leaving only Brian from the famous dysfunctional Wilson family.

"I also play in Mike Love's side band, Mike Love and The California Beach Band. He plays at a lot of private parties and conventions. There's a new thing that's called 'Mike Love, Bruce Johnston and David Marks,' but it's still The Beach Boys, so we're trying to adapt that. Texaco gas stations have released Mike Love, Bruce Johnson And David Marks Of The Beach Boys Salute NASCAR. Selling at a reasonable \$5.99 (and you don't have to buy their gas!), the CD features newly recorded versions of "Little Deuce Coupe,"

"409," "Shut Down," and other Wilson/Love collaborations. The sound is 90s sweet, lacking some of the austerity and raggedness of the original versions, but David Marks' stinging guitar chops make the trip worth taking.

The Beach Boys (with Marks) were seen by millions playing halftime at the SuperBowl this year (a one time reunion with Glen Campbell) and did a tour of Asia in May. They played in Japan, The Philippines, Bangkok, Hong Kong and China. The group now features Love, Marks, Johnston, and Jardine. Even without any Wilsons, that gives them more members from the 60s than The Rolling Stones have. "The audience is the most important thing. The Beach Boys are able to attract an audience by making people happy. I see signs in the crowd saying 'Welcome Back David.' That means something. It makes me feel glad that these people are baby boomers and they remember me. I tried my own

music for 30 years, but it didn't work. I'm going to be 50 pretty soon and my aspirations to be a star have dissipated. I'm just grateful to get back to my roots and carry on the Brian Wilson legacy. I'm thankful for the opportunity to play with Mike just like I was 30 years ago. Everything's come full circle. I just happen to be lucky. I was at the right place at the right time. But The Beach Boys can come back too with new recordings. I told Mike that 'Kokomo' was great, so let's write some more. Aerosmith

came back, so did Fleetwood Mac. I've written new material and I can sing. I've written Beach Boys songs. My songs aren't about cruising, they're about getting stopped for drunk driving. There's no reason why we can't continue the legacy of Brian Wilson with new songs."



Andy Bennet, Larry Brown, Matt Moore and David Marks
(The Moon — 1967)

PV and Steve Brigoti recently put *Sundazed Records* in touch with Marks. The premiere 60s reissue label had already released *The Beach Boys: Lost And Found* (in 91), with all of the pre Capitol Beach Boys material (from 61-2). A David Marks LP is being planned to include rare tracks ranging from a pre Beach Boys acetate recorded with John Maus, to The Marksmen singles, and later Marks material. He's been interviewed for a VHI Beach Boys special and is set to play a part in a Donald Farmer movie (*Friends In Low Places*), about the music scene in Nashville. Tanya Tucker (formerly married to Glen Campbell) and Garth Brooks (who is friends with the screenwriter) will also be in it. Some info is from the book *The Nearest Faraway Place* by Timothy White.

PV



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Walkabout - One of the best ever. Complete 100 min. version with additional nudity \$29. Mc. 45 - Abel Ferrara \$39. Baby Face - Barbara Stanwyck sleeps her way to the top. Great pre-code. 1933 \$25. Oedipus Rex - Pasolini \$29. Escape (Escape From Hell) - Superior WIP \$35. Fantasm & Fantasm Comes Again - 70's softcore double feature w/ Rene Bon, Uechi, Candy Samples and Rainbeaux Smith. On 2 tapes, no picture box \$49. Canterbury Tales & The Decameron - Arabian Nights - Pasolini's essential trilogy. All 3 only \$99. Trap Them and Kill Them - Laura Gemser \$25. What's the Matter With Helen? - Shelley Winters \$19. National Lampoon's Deadly Sin - Andrew Dice Clay segment is a classic \$19. Like Water For Chocolate - Erotic Mexican feature \$19. Mother's Boys - Jamie Lee Curtis \$19. Killing Obsession - 80's remake of I Dismember Mama! \$19. Intervista - Fellini \$25. Detour - Micro budget noir is as good as they come. Remastered from 35mm \$15. Death Game (The Seducers) - Sandra Locke \$25. The Helter-Skelter Murders - Realistic docudrama-style account of the Tate murders \$19. Collector's Item - Tony Musante chained to bed by Laura Antonelli and daughter as sex toy. Great Eurotrash \$29. D.O.A. - The original noir classic \$19. The Killers ('46) - Burt Lancaster noir classic \$19. Phantom Lady - Hip noir gem \$19. Kiss Me Deadly - Atomic noir w/ alternate ending \$19. And Then There Were None - Rene Clair mystery/noir \$19. Impact - Fine noir/crime drama/mystery \$19. Deranged ('74) - Legendary exploitation \$29. Suite 16 - Pete Postlethwaite \$25. Ghetto Shock Uncut 95 - Western \$15. Blooducking Freaks - Exploitation masterpiece \$19. Cry Uncle! - Early 70's black comedy \$19. Preacherman - Long version w/ extra nudity \$19. The Possessed (Demon With Child) - Spanish post-Zorcutist \$19. Skinheads - Greydon Clark exploitation. Chuck Connors \$29. Ice Cream Man - Clint Howard \$19. Skinner - Traci Lords \$19. Pink Flamingos - 25th Anniversary issue \$19. Lenore: The Lady Dracula - Cheryl 'Rainbeaux' Smith \$29. Satan's Sadiats - Russ Tamblyn. No picture box \$25. Valerie and Her Week of Wonders - 13 yr. old girl embarks on a series of erotic dreams. No picture box \$25. Welcome to the Dollhouse - Harrowing look at adolescence \$19. Son of the Shark - Preteen brothers terrorize town \$25. Key Babe! - Yasmine Bleeth (at 12) tries to seduce Buddy Mackett! No picture box \$25. Peppermint Soda - French coming of age. 1977 \$25. Tales From the Hood - Clarence Williams is spooky \$19. Unholy Rollers - Claudia Jennings \$19. Spider Baby - Collector's edition w/ gatefold cover & cast reunion \$25. Porcile (Pigsty) - Pasolini \$29. The Pool Killer - Great gothic horror \$19. Lady Terminator - She's the Asian Dirty Harry \$25. Payot Out - 70's psychedelic \$29. Too Hot to Handle - Cherie Caffaro \$25. Missing Grace - Moms Mabley \$25. Big Bad Mama - Angie Dickinson, Susan Sennet \$19.

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - FV15 Susan Sennet \$29. Having a Wild Weekend - Excellent counterpart to A Hard Day's Night. \$19. King Kong - 60th Anniversary Edition \$25. RoGoRag - Pasolini/Rosellini/Goddard \$25. The People Under the Stairs - Great over the top horror. \$19. Sextette - Stud line lasts after Mae West! \$19. Murmur of the Heart - Controversial Malle \$15. House on the Edge of the Park - David Hess rape-a-thon \$29. The Erotic Midnight Horror Show (The Sexorcists) - Euro possession/raze \$29. Rock 'N' Roll High School - The Ramones \$19. Jackson County Jail - Whitey Miller \$19. Welcome to the Deep - Matt Smith fish that rages \$19. Mean Mother - Al Manson blaxploitation \$19. What's the Matter With Helen? - Shelley Winters \$19. Fight For Your Life - All time exploitation champion. Original uncult version: \$39. Touch of Evil - Welles atmospheric noir/leaze \$19. Black Terrorist - Black gunmen hold white family hostage. Unique 70's South African exploiter, sparse and violent \$25. Savages - Can mad people be civilized? 1972 \$29. A Taste of Honey - Working class girl knocked up by sailor. English classic. 1961 \$19. Pretty sides all in row inspired by black comedy \$25. Ambrose of the Vagina - Al Pacino torches the screen \$19. Terror at the Opera - Argento \$19. The Clowns - Fellini semi-documentary \$19. The White Shiek - Early Fellini \$19. Simon of the Desert - Bummel poke at religious fanaticism \$19. Los Olvidados - Monumental Bummel social realism \$19. The Milky Way - Bummel \$19. The Evil Within - Woman is carrying the devil's child. Great gory horror \$19. Lord Love a Duck - Sharp 60's black comedy \$19. The Fingler - It'll grow on you. Super Seattle \$19. Can't Stop the Music - The 70's music experience \$19. Roller Boogie - Linda Blair \$19. Assault on Precinct 13 - Urban version of Rio Bravo \$19. Cotton Comes to Harlem - Phony preacher bilks the faithful \$19. Come Back, Charleston Blue - Sequel to last \$15. Black Eye - Fred Williamson \$19. Black Samson - Rockne Harrington \$19. The Mean Machine - Highly enjoyable Eurotrash w/ Chris Mitchum & Barbara Bouchet \$29. Truck Turner - First rate blaxploitation w/ Isaac Hayes \$19. Olopatra Jones and the Casino of Gold - Superior sequel \$19. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christianity & teen sezer. German \$29. Black Belt Jones - Jim Kelly \$19. Nero and Poppea: An Orgy of Power - Low budget Euro Caligula imitator \$25. House of Terror - Obscure 70's horror \$9. Joy - Private Screenings exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$29. Vampire Bikers - John Carradine \$15. Emily Koo Stark \$25. Hell Penitentiary - Sergio Garzon WIP \$19. House of Whoreds - Where the 'immoral' are punished. Long version \$19. Love Butcher - Split personality psycho kills the women who reject him \$29. The Night Slaughter - British psycho thriller \$29. The Princess and the Call Girl - Radley Metzger \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro 70's sezer \$25. Biokids - Graced Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood! No picture box \$25. Pass Black (Disco 9000) - Late 70's blaxploitation \$19. Dehmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen cycle \$19. The Hard Ride - 'Nam vet battles bikers \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore \$19. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Doctor Gore - Pat Patterson's mammoth opus \$39. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic \$25. All the Kind Strangers - Gothic horror \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Seducers - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Topical exploitation plus nude scenes for Cheri Caffaro and Lena Wood \$19. Mom's Place - Sex western \$25. Smooth Velvet, Ram Silk - Annie Belle \$19.

The Trial of Billy Jack - Massacre at the Freedom School. First time on video \$49. Billy Jack Goes to Washington - One man battle vs. the establishment. First time on video \$49. Fight For Your Life - All time exploitation champion. Original uncult version \$39. 36 Fillets - French teen is busting out of her dress \$25. La Petite Sirene - Schoolgirl falls for older man \$25. Bucktown - Fred Williamson, Pam Grier \$19. Score - Radley Metzger exploitation with Lynn Lowry \$29. House on Straw Hill - Erotic horror w/ Linda Hayden \$39. Thunder Road - Excellent Mitchum vehicle(s)! \$19. Cape Fear ('62) - The original classic \$19. Friday Foster - Pam Grier \$19. Sheba, Baby - Pam Grier \$19. Starlight Hotel - Aussie version of the Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space is the Place - Sun Ra. See review in FV17 \$25. Zabriskie Point - Antonioni \$19. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic 70's Euro entry \$39. The Girl - Franco Nero is sandbagged by nymphette \$29. The Thorn (The Divine Mr. J.) - Bette Midler \$25. Shaft - That Shaft is a bad mother... \$19. Shaft's Big Score - Sequel to Shaft \$15. Shaft in Africa - No Shaft \$19. Esmuelle in Bangkok - Good entry in series \$19. Sister Esmuelle - Teen sent to convent school \$19. Midnight Strangers - Wealthy woman turns tricks for kicks. Euro 70's \$19. The Best of Sex and Violence - Essential trailer compilation. Original issue \$25. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson! \$19. Esmuelle's Revenge - Joe Di'Amato \$19. Dirty Harry - Incomparable \$15. The Peacekillers - Ultraviolent biker \$39. Sunrise - Silent classic \$15. Night Tide - Dennis Hopper \$19. Slumber Party '57 - Rainbeaux Smith \$19. The Fat Spy - Jayne Mansfield \$19. Hollywood Horror House - Psycho gigolo. 1965 \$19. The Red Menace - Great anti-communist drama. 1949 \$19. Teorema - Stranger seduces entire family. Pasolini \$19. Aconote - Pasolini's first \$19. Nights of Cabiria - Fellini \$19. Susana - Wry Bummel \$19. El Bruto - Inspiration for La Strada? Bummel \$19. Umberto D. - Original Embassy release \$19. Prospero's Books - Greenaway \$19. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Susan Sennet. No picture box \$19. Let It Rock - Dennis Hopper \$39. The Refrigerator - Black comedy/horror. See review in FV16 \$29. Sister My Sister - Superb erotic horror. Jodi May \$19. Sweet Young Trouble - Euro 70's \$29. Girls Without Love - Euro 70's \$35. Lucifer's Angels (Young and Not So Innocent) - Euro 70's \$29. Django - Franco Nero \$29. Mending - Ken Norton \$19. White Heat - Cagney \$29. Felicity - Glory Annen \$10. Black Caesar - Prime blaxploitation \$19. Hell up in Harlem - Sequel to last \$19. Fox Brown - Pam Grier \$19. Brain of Blood - Al Manson chaos w/ gore \$19. Poor White Trash 2 - S.F. Brownrigg swamp horror \$25. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. The Desert Wipers - Hall 72/20's movie. Half Tins-type atrocities \$25. Mr. Mean - Fred Williamson \$19. Joshua - Fred W. western \$9. Bone (Bona Nigger) - Fred W. \$25. Sweet Sweetback's Baadasssss Song - Original issue \$19. Shocking Asia 2 - Mondo thrills \$29. Mondo Magic - More mondo \$25. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19. The Reincarnate - Supernatural theme \$19. Drive-In Massacre - The killer is still loose! \$19. Curse of the Blue Lights - 70's 2 horror \$25. Dark Power - 2 horror w/ Lash LaRue \$25. Blood Bride - The groom has a nun fixation \$25. The Bad Butcher - Black comedy/horror \$19. Widow's Feast - Italian horror w/ Patricia Neal \$25. The Jar - One of the strangest ever. Nightmare inducing \$29. Deadline Stories - Terror trifecta \$25. Frankenstein's Castle of Freaks - Euro horror \$19. The Hills Have Eyes - Original issue \$29. Vengeance - Similar to Victims \$19. Bloodsuckers - Vampire cult \$10. Gallery of Horror - One of the worst ever. Woefully inept, great fun! \$29. Arabian Nights - Pasolini epic. Original 'banned' box art. Best picture quality. 130 min. \$49. The Hawks and the Sparrows - Seriocomic masterpiece from Pier Paolo Pasolini \$29. The Black Hand - Post-Godfather exploits. A real boot \$25. Is There Sex After Death? - Mondo/satire on early 70's sexual mores \$25. Foxstyle - Obscure blaxploitation \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian, 1966 \$19.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in FV16 \$39. The Return of Joeys Wales - Michael Park \$19. The Golden Triangle - Kong action \$29. Fiona - Britain's 70's sex queen \$25. Once Were Warriors - Packs an emotional wallop \$19. The Reflecting Skin - One of the best of the 90's \$19. That Cold Day in the Park - Sandy Dennis is the repressed spinster \$19. You're a Big Boy Now - Biting black comedy \$19. Bad Girls Go to Hell - With Joe Bob intro \$35. The Adventures of Lucky Pierre - With Joe Bob intro \$29. Outlaw Women - All female western. 1952, color. \$29. Sex and the College Girl - Early 60's drive-in. With Joe Bob intro \$29. Walking Tall - Buford the Wild Bull battles corruption \$19. Purgatory - Tanya Roberts confined to hellhole prison \$39. Amy Warhol's Dracula - Udo Kier \$19. Baby Doll - Carroll Baker \$19. The House That Vanished - Superior British erotic horror \$49. Justine - Based on the DeSade novel. Xoo Stark \$49. Alice - Jan Svankmajer's surreal masterpiece \$25. The House on Todville Road - Religious cult imprisons teen girl \$69. Diamond Shaft - Richard Roundtree \$15. Sugar Hill ('74) - Marki Bey \$15. Slaughter's Big Rip-Off - Superior sequel \$15. Scream, Scream, Scream - Pam Grier \$19. Nothing But the Night - Grapewine kids turn killers \$19. Kiss Daddy Goodbye - Yabian. See review in FV16 \$25. Soul Hunter (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. Mouse on the Edge of the Park - Generate thugs terrorize society party. An orgy of sadism \$29. Livi Venus - With Joe Bob intro \$29. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian sleaser \$19. Sisters of Satan (Alucarda) - Hysterical muses \$29. The Children - Radioactive killer kids \$19. Carnival Rock - Rockabilly 'a' paths! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne \$25. Saturday Night Sleazebags, Vol. 1 - Two A.C. Stephen late-60's exploiters \$29. Saturday Night Sleazebags, Vol. 3 - Two A.C. Stephen late-60's exploiters \$29. Begah! - Arch Hall Jr. \$19. Wild Outter - Arch Hall Jr. \$19. Mondo Elvis - Great mini-doc. \$15. Teenage Confidential - 50's JD film trailers \$15. The Bad Bunch - Greydon Clark blaxploitation \$25. Kiss Me Deadly - Stylish 50's cult fave \$19. Strange Behavior - Elisabeth Cressley \$19. Esmuelle: Queen of the Desert - Avenge her sister's rape \$19. Private Parts - Great black comedy. 1972 \$25. Santa Sangre - Jodorowsky's most Fellini-like \$19. Esmuelle in the country - Laura Gemser \$29. Driller Killer - Grim Abel Ferrara \$29. Suburban Roulette - With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mae) - First rate Jamaican blaxploitation \$19. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$29. The Rain People - Shirley Knight nude \$25. American Taboo - Photographer falls for 16 yr. old neighbor. Schoolgirl is a delight \$25. Confessions of a Blue Slave - Behind the scenes of a German sex film. Early 70's \$25. Women of Hell's Island - Wild Phillipino WIP \$29. The Lickerish Quartet - Radley Metzger \$29. Caligula's Perversions - Euro exploiter \$19. Mustier Squad - They lure the enemy to bed \$19. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Satan's Cheerleaders - Greydon Clark \$19. Rude (Not Out More Often) - Rudy Ray Moore in concert \$19. Black Mamas (Black Hooks) - Interesting 1972 oddity \$19. Superfly - Classic \$15. The Guy From Harlem - Obscure blaxploitation \$19. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Aar) - Outrageous blaxploitation \$19. Corruption (Sweet Trash) - Indescribable noir/leaze/exploitation. Early 70's \$39. The Schoolgirls - Euro sexploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$25. Schoolgirls: The Report - More 70's teen exploits \$19. Esmuelle's Daughter - Controversial \$19. Turkish Delight - Rutger Hauer \$15. Esmuelle in Africa - Karin Schubert \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy Euro, 1968. No picture box \$25. Under Hot Leather (The Juggs) - Bikers invade convent \$19. Dolomite - Rudy Ray Moore \$19. Invasion of the Bee Girls - Beware their love sting \$19. Black Godfather - Excellent blaxploitation \$19. Reborn - Dennis Hopper \$15.

Collector's Item - Tony Musante and Laura Antonelli recreate the kinky games they played as teens. Great Eurotrash \$39. The Attic - Ray Milland. 101 min. version \$25. The Body - Carroll Baker \$19. Sweet Trash (The Hangup) - Super early 70's exploitation. Original issue \$29. Soul Vengeance (Welcome Home, Brother Charles) - Wild blaxpo \$19. The Devil's Son-In-Law (Patsy Wheatstret) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$39. Leolo - Boy creates fantasy life to escape family realities. Epic \$19. Screen Street (A Screen in the Streets) - Uncut 86 min. version \$49. The Outthroats - Early 70's exploitation set in prison camp \$29. Teenage Prostitution Racket - Uncut 114 min. version of one of the sleaziest Italian sexploitation of the 70's. No subtitles, no picture box \$25. Penitentiary - Jena Penaka \$10. The Moonmoon Killers - Based on the actual Lonely Hearts Murders. Original Vestron version \$39. All the Lovin' Kinfolk - Millibilly exploitation. Early 70's \$39. The Big Crimewave - Low budget 80's Canadian masterpiece. No picture box \$25. Captive Women (Naked Sugar Witches of the Rio More) - Jena Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$19. Serror in Wyoland (Christmas Evil) - The ultimate Xmas movie \$35. The Cars Who Eat People - Wicked black comedy \$15. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975. Original issue \$29. Death Wish Club - Great noir-like oddity \$19. Single Room Furnished - Jayne Mansfield's last \$19. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Odd Killings - The original River's Edge. Powerful \$25. Fernald Island - Women sent to penal colony \$29. Black Shampoo - Exploitation \$29. Death Curse of Saru - Wicked scary \$29. Crimes of Crimes - Aldo Ray is an ice cream truck driving molester! \$29. Dr. Black and Mr. Hyde - Bernie Casey \$19. Love Camp - Gura exploits his followers. Jena Franco \$39. Children Shouldn't Play With Dead Things - Bob Clark \$19. Dod Bat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Young Aphrodite - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Grier is not to be messed with \$19. Around the World With Penny Mall - Mac Abale \$29. Goodnight Sweet Marilyn - Larry Buchanan \$39. Devil's Female (Magdalena: Possessed by the Devil) - German poet-Exorcist \$49. Scorchy - Connie Stevens \$49. Sleepaway Camp - Original edia version \$49. Gimmie Shelter - Curtain call for the 60's \$29. Blackenstein - BlaxploHorror \$19. The Mack - Max Julien: King of Pimps \$19.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Thundercrack! - If John Waters and Andy Warhol collaborated on an X-rated film it would look something like this. Curt McDowell cult fave. 130 min. No picture box \$29. Around the World With Johnny Wadd - John Holmes \$29. Dr. Love - Laboratory experiments \$25. Sweet Cakes - Jeannie Dalton, Jennifer Weller \$25. Body Heat - Mystery director \$25. Matinee Idol - A Dave Friedman production \$29. Portrait of a Seductress - Seen best together \$25. The Last Sex Act - Cantankerous old coot serviced by nurses. Terry Wall. No picture box \$19. Vista Valley P.F.A. - These families get involved \$25.

Titillation - Angelique Pettijohn, Kitten Natividad \$25. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense B&D. No picture box \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seta (as Lisa) \$19. The Resurrection of Eve - War sexual history recalled. Early 70's classic. Marilyn Chambers \$29. The Liberation of Moneysdoll Jones - Country lovin'. No picture box \$19. Teenage Fantasies - Rene Bond \$19. China DeSade - Similar to Apocalypses Now. Offbeat \$19. Four Women in Love - All knocked up \$19. One Page of Love - Flashback to incest \$19. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$19. Lust Inferno - Predates the Bakker and Swaggart scandals. Shocking finale \$35. The Taking of Christina - Great exploitation type from the Defiance gang. As good as they come. Rape theme, based on actual incident \$25. Spirit of '76 - Historical costumer \$19. White Fire - Set at ski lodge \$19. Pastries - Uchi Digidar \$19. Thoroughly Amorous Amy - Swinging 70's housewife \$19. Tomatoes - First X to achieve popularity. 1968 \$19. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$29. Babyface - Super Alex DeRenzy. Cuddles Malone. 104 min. No picture box \$25. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene. No picture box \$25. The Devil in Miss Jones - Original classic \$25. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$19. Euro Loops of the 70's - Film transfer. 120 min. No picture box \$25. Christy - One of the best of the early NTG's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$19. The Frouble With Young Stuff - Christine Williams \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled. Memorable \$25. Teenage Fantasies II Rene Bond \$19. Memories Within Mine Aggie Spinstar reflects on missed opportunities \$19. Secret Desire - 70's B&D sickie \$19. Picture box \$25. The Budding of Brice - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$19. Not Over - Delivery boy delivers \$25. Star Virgin - Peaches in her panties! \$19. Playgirls of Munich - 1973 \$25. Big-house Babes - Set in women's prison. Retitled, 70's \$29. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seta \$29. China Lust - Linda Lynn \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$19. Dark Dreams - Occult theme. Tina Russell \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$19. Swinging Sorority - Early 70's softcore \$19. Swinging Ski Girls - Cast of last returns \$19. Georgia Peach - Jeannie Dalton is the eye eyed innocent \$29. Wet Lady - Emerges from the sea \$15. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - Scene for scene remake of 60's exploiter hook it to me baby! Sina Lynn \$29. Dixie - Edgall Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$19. Indian Lady - Mystery director \$29. Getting Off - Desiree Costeau. Kinky, long version \$19. N.Y. City Woman - C.J. Laing \$25. Little Orphan Dusty - Long version. No picture box \$25. Lunch - Kurt (Thundercrack!) McDowell \$25. Teenage Madam - High lease \$19. Sweet Punkin' - C.J. Laing \$19. Not Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies Terri Wall \$29. Dear Pam - Takeoff on Dear Abby \$25. Sins of Women - Danielle Ray \$25. Untamed - Kay Parker \$19. Virgin Dreams - Jean Jennings in the repressed teen \$25. Teenage Pajama Party - Features a Dorothy Hamill look-alike. No picture box \$25. Nostalgia Blue - Vintage stage \$19. Climax de Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Love Couch - Humorous \$25. Virgin and the Lover - Man loves his mamequin! Jennifer Welles \$25. Lialah - Rare example of 70's X blaxploitation. No picture box Sylvia - Based on Sybil \$19. Student Bodies - Susie Ruffett \$25.

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Baby Cakes - Rhonda Jo Petty and friend kidnapped \$25. Peaches and Cream - "An adult film with class" - X-Rated Videotape Guide. Annette Haven \$25. 800 Fantasy Lane - Desiree Costeau \$19. Expose Me Now - Lynn Cannon \$19. Babe - Samantha Fox \$19. Whatever Happened to Miss September? - Sina Russell \$25. 1,001 Erotic Nights - Annette Haven \$25. Sexy - Plain Jane secretary creates fantasies. Euro \$25. Sodom and Gomorrah - Mitchell Bros. ersatz biblical epic \$29. Mary, Mary - Constance Money \$25. Oriental Bitch - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed Nam vet stalks his prey - on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 88 min. version. Super box art \$29. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Angela Clayton \$25. Picture time at the High Roller and her charges \$39. Starmaker - Copper Penny \$25. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychothriller/adult combo set in Vegas. No picture box \$25. Little Darlings - Seen theme. Lysa Thatcher. No picture box \$19. Las Vegas Lady - Mystery director \$19. Not Child in the City - Seen goes to town \$19. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired. Linda York \$25. Naked Fantasies - "Blazy, sexy, seductive sickie" - The X-Rated Videotape Guide \$19. Climax of Blue Power - Phony sex consults woman in his custody. Good exploitation type. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Wall. No picture box \$25. Little Girls Blue, Pts. 1&2 - Both on one tape. 120 min. \$25. Danish Pastries - 19th century girls school. Good Scandinavian softcore. No picture box \$25. The Tiffany Mix - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic one of the best. No picture box \$25. The Other Side of Julie - Four of the all time best scenes! - Only the Best \$19. Pissin' Girls - They deliver. Desiree Costeau \$19. 3 A.M. - This family plays together \$19. Dreams of Misty - Flashback to teen experience \$19. Swinging Stewardesses - Good example of Euro soft X \$19. Sugar Bitches - Vignettes, something for everyone. Jean Dalton \$19. Breakdown - Black militants take over apartment. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Body Heat - Steven Soderbergh (Angelique Pettijohn). Kay Parker \$19. Tomboy - She plays football but she's all girl! \$19. Star of the Orient - Kyoto Gee \$19. Sex World - Resort specializes in wish fulfillment \$19. Rat at the Blue Fox - Wijuana sex club. Kitten Natividad \$25. Summer in Heat - Campers stalked by rapists. Similar to Deliverance. Desiree Costeau \$25. Her Name Was Lisa - Vanessa Del Rio \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeKensy \$25. Bubblegum - Sina Rose \$25. The Pink Ladies - Samantha Fox \$25. Scooter Frash - Sexy bikers and their chicks. No picture box \$25. Pleasure Masters - DeKensy \$25. Skintight - Sex clinic \$25. My Pretty Go-Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Anita Sand (A busty redhead). Rene Bond \$19. Marriage and Other Four Letter Words - Great 70's ambience \$25. Garage Girls - Good action plus humor \$25. Randy: The Electric Lady - Desiree Costeau. No picture box \$25. Not Rackets - Zennis approved! Desiree Costeau \$19. Teenage Sex Kitten - Rene Bond is abducted by demonic harem! Much more like a 70's exploitation in plot. No picture box \$25. Deep Inside Hollywood (Little Girls Lost) - The casting couch lives \$29. Sex Play - Kay Parker \$25. Loves of Lolita - Angel West \$39. Victims of Rape - Rape victim learns martial arts. No picture box \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Erotic Adventures of Candy - Carol Connors \$19. Candy Goes to Hollywood - The sequel \$19. The Pony Girls - Set on a horse ranch \$19. Candy Strippers - Hospital-ity \$9.

Autobiography of a Flea - Innocent Belle is debauched by priests. Based on the Victorian novel \$29. Peach Pass - 70's teen sexer w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$25. Teeny Buns - Nancy Hoffman \$29. Deep Rub - Desiree Costeau \$19. The Legend of Lady Blue - Impressive \$19. Young, Wild & Wonderful - Camdi Barbour \$19. Devil's Ecstasy - Occult theme \$19. Candy Girl - Serena \$29. A Formal Faucet - Dorothy LeMay \$25. House of 1,001 Pleasures - Euro \$29. Love Theater - German \$25. Lure of the Wriggle Underwater action \$19. Midnight Hustle - Teen hookers \$29. South of the Border - Junkyard action. Mystery director \$25. Triple Play - Mystery director \$29. Small Town Girls - Take a spin on the rape wheel! Dorothy LeMay \$25. Mobile Home Girls - Euro \$29. Powerbone - Takeoff on Superman \$25. Summer School - Lysa Thatcher \$19. Teenage Twins - Brooke & Taylor Young. No picture box \$19. Erotic Olympics - Sex competition \$29. Las Vegas Erotica - Mystery director \$29. French West - Sex description at last \$29. French Tits - Dittie \$29. Loves of Lolita - Angel West. No picture box \$25. Porno Screenstars - Jennifer West \$29. Summer of Laura - Marsha Moon \$25. Pet of the Month \$25. Stephanie's Lust Story - Gena Lee \$29. Feelings - Terri Wall \$29. Tight Assets - Lori Lang \$29. Contact - 70's swingers \$25. Inside Georgina Spelvin - Guess who? \$25. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Love Lips - All BJ \$29.

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*** Bonus Tape: Epilogue *** Incredibly and inexplicably no one ordered the lucky tape for the third straight issue. Anyone who ordered The Devil at Your Heels would have received not only a spellbinding documentary but a \$250 coupon too! Better luck to all in the new contest, details below.

\$\$\$ New Contest \$\$\$ With the 20th Century coming to a close and no great albums in sight it's time for those 'best of' music lists. Name your selections for the Top 20 Albums of the century. First prize - \$200 coupon. Ends 12/1/98.



DOWN SOUTH

ZOMBIE! VS. MARDI GRAS (96) P/D/S/edit Mike Lyddon, Will Frank, Karl Demolay

Zombies are summoned by a Coffin Joe type character during Mardi Gras and more lumbering Romero look zombies are created. The letterboxed b/w (with a color sequence) horror comedy features outrageous real (and staged) events during Mardi Gras. Lots of women flash their breasts, and there's some great music (The Royal Pendeltons appear). A naked female zombie does a graveyard dance. Top billed Dale Ashmun (yes our Spare Parts man) basically plays himself, interviewing people on the streets (he also appears in drag). Parts are tedious, but a lot of the silent horror movie inspired images are great. With Loreli Fuller, Jeannette Hauser and dj John Sinclair. \$22 ppd from Dale, at Box 8812, N.O., LA 70182.

REPLICATOR (Group II, 95) P/D Bret McCormick, S/star Keith Kjornes, P/S/edit/cine. Wynn Winberg

A scientist (Randy Clower) fights for power with a crazed rival (Kjornes) at a secret military research lab. A male soldier is transformed into a sexy woman and the "plain" Dr. Hardy (blonde T. J. Myers with a wig and paste on mole) becomes a nympho in underwear. They and other "nympho slaves" (good looking unknowns) have topless scenes and also morph into alligator head people. Ray guns blast victims into colored dots. A gay zombie looks like the doctor in KISS ME QUICK. Dr. Kildare (Gunnar Hansen) relates the story (and demonstrates his effective X ray specs). In a flashback, Dr. Goodbody (Brinke Stevens) experiments with a sexual thought transfer machine (and is seen topless). McCormick has been making movies, usually, like this comedy, in the Arlington, TX area, since 84. Call (817) 649-2529 for info.

THE SPEED OF MIND (97) P/D/S/cine./edit/act Patrick Hasson

A lot of strange indy movies come from Florida. In this one, a woman is abused by her laughing, drunken, insulting pastor husband. A "retard" neighbor (Hasson) is beaten for befriending their mute kid. Then the pastor's schizo brother shows up. SPEED has blurred slo mo scenes, time lapse photography and some good images but it's a real effort to make sense of it all and there are seemingly endless scenes of people just staring blankly or driving around and voiceovers include long phone conversations and a voice reading a dictionary. It was shot (in 16mm) around Tampa, using credit cards for money. Hasson is at 107 Sumac St., Phil, PA 19128.

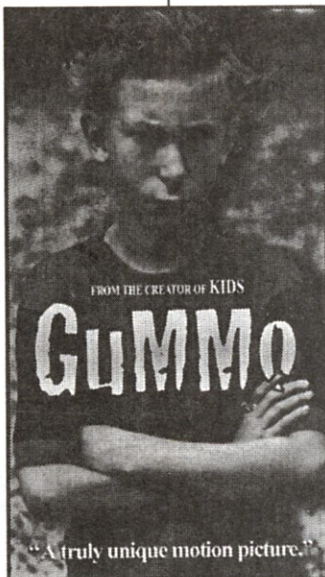
THE PRODIGAL SON (87) P/D/S/star Ronald Koontz

Ron (Koontz with bushy greying hair and a mustache) is the bad son of tobacco farmer John Brooks (Conrad Brooks). Eventually, he's thrown out ("You've got the devil in you!") for drinking and fighting, reforms, repents, shares a trailer with a woman and joins in helping a neighbor with his crop. Sammy (Sammy Fulp) is the good son. The overlong shot on video feature is

packed with long badly edited conversations about tragedies shot DRAGNET style and backed with sad violin music. It was filmed on the director's actual tobacco farm near Norwood, North Carolina and uses very real footage of a livestock auction and farm animals. Most cast members have strong accents and are pretty out of shape and the fight scene is the worst in memory. It's hard to figure who the intended audience was. Brooks (PV #27), wearing a cowboy hat, has more dialog than in all of his other movies combined. He must say "My son" 100 times. Available from Fred Hopkins (see ad).

GUMMO (NL, 97) D/S/act Harmony Korine, P Cary Woods

This look at no future small town white trash kids would make a great double bill with Bunuel's LOS OLVIDADOS (50) and is an unsettling reminder that the third world can be in your own backyard. It will be almost unwatchable for many but despite the underground documentary look, main characters are played by (totally convincing) actors. Cole (Max Perlich from DRUGSTORE COWBOY) and his weird little buddy Solomon (Jacob Reynolds) torture, drown and shoot cats, sniff glue, visit a neighborhood whore and terminate an old lady. Skinhead brothers who killed their parents punch each other out. Platinum blonde Chloe Sevigny (KIDS) shows her little sister how to increase breast size with electrical tape. Now grown up Linda Manz (from Dennis Hopper's OUT OF THE BLUE) is a mom and Jacob Sewell is Bunny Boy. GUMMO is set in Xenia, Ohio but was filmed near Nashville (close enough). Korine, who wrote KIDS (95), also appears as a guy trying to convince a black dwarf to have sex with him. With tornado footage, heavy metal band T shirts and part of a Slayer video. Buddy Holly, Roy Orbison and Madonna are heard.



60s

BEACH GIRLS AND THE MONSTER (Englewood, 65) D/cine./star Jon Hall, S Joan Gardner, P Edward Janis

(MONSTER FROM THE SURF) It's not as out there as HORROR OF PARTY BEACH but this is more entertaining than I remembered. The man in a suit monster looks like it escaped from a Larry Buchanan movie and the victims bleed (still notable at the time). Richard (Arnold Lessing, also in GIRLS ON THE BEACH) still lives at home with his father Dr. Otto (Hall) and his troublemaking sexy, bitchy stepmother Vickie (Sue Casey from SWAMP COUNTRY). She leads on the live in sculptor "cripple" (Walker Edmiston who later did voices for PLANET OF THE APES movies), the main suspect. Lessing sings a ballad (badly) and screens an excellent color 16mm surfing film (with some Dick Dale type music). The title song ("Dance Baby Dance") is by (an offscreen) Frank Sinatra Jr. who also scored the other music. Also with twistin' bikini babes, bongo music, and a comic sing a long. Originally from U.S. Films (MY BABY IS BLACK!). Wade Williams, who likes to tamper with things, created an unconvincing new title sequence but the print is excellent. Hall (real name Charles Locher) was also an acknowledged movie camera expert.

JACKTOWN (SW, 61) P/D/S William Martin

Patty McCormack (PV # 23), then about 16, is top billed in this rare "based on fact" feature. 21 year old suburban Frankie (Richard Meade) holds up homes with his friend Vinnie but is sent to the (real) Southern Michigan Prison (in Jackson) for statutory rape (of a car hop). The warden lets him work as a personal gardener but Frankie becomes involved with his naive daughter Margie (McCormack), escapes and hides out with her. There's a lot more talking than action but real cops act and realistic scenes take place in actual bowling alleys and pool halls. News footage of a 1952 prison riot is also shown. The one hour movie was filmed in and around Royal Oak, Michigan. It's a Johnny Legend release. Martin also directed *THE DOCTOR AND THE PLAYGIRL* (63).

40s**SCARED TO DEATH (Englewood, 47) D Christy Cabanne, S W. J. Abbott, P William B. David**

I've been a fan of this insane mystery in "Natural" Cinecolor since I first saw it at a (70s) midnight screening. The late Laura (Molly Lamont), who had been a psychic in occupied France, is being driven out of her mind by her sinister live in father in law Dr. Van Ee (George Zucco), a green mask, and a dummy head. Laura uses absurd one liners to introduce flashbacks from her morgue slab! Van Ee's stage hypnotist cousin Leonide (Bela Lugosi) shows up with his deaf and dumb "little man" (Angelo Rossitto). They both sneak around wearing identical hats, string ties and capes. Bela mentions the (actual) "great magician Raymond" and having been in a concentration camp. A fast talking reporter (Douglas Fowley) shows up with his dumb blonde girlfriend (Joyce Compton) and questions everybody. There's also an extremely idiotic private eye (Nat Pendleton), a maid (Gladys Blake) and the husband (Roland Varno). It's all just over one hour long and there's a surprise character in drag. Director Cabanne had started out with D. W. Griffith. The print is worn.

IMPACT (Englewood, 49) D Arthur Lubin, S Dorothy Reid, Jay Dratler, P Leo C. Popkin

Walt (Brian Donlevy) a rich, cheerful auto business exec, is left for dead in his Packard roadster by a man hired by his wife (Ella Raines). He wanders to a small Idaho town, works as a Mobile station mechanic for a widow (Helen Walker from *NIGHTMARE ALLEY*) and eventually finds the strength to confront his wife ("I'll never think of our moments together without nausea"). For a long while, the U.A. release (it runs 111 mins.) settles into a small town love story, but gets more interesting back in San Francisco with headlines and a trial. The bay city location work is excellent. A Theremin is heard during Walt's audio flashbacks. With Charles Coburn as a determined detective, Anna May Wong as a missing maid and potential witness, Mae Marsh, Philip Ahn, Jason Robards, Ben Welden and columnist Sheila Graham on the radio. Screenwriter Reid (whose silent movie star husband Wallace died from drugs) had been an actress, producer and director.

70s SEX**BEACH BLANKET BANGO (Alpha Blue, 75) D Morris Deal, S Pete Turer, P Damon Christian**

This starts out surprisingly good with an opening credit sequence that spoofs the AIP beach movies. Scenes are copied from *BEACH BALL* (a band owes

money for it's instruments) and *GIRLS ON THE BEACH* (they play in Beatle wigs). Veronica (Rene Bond in an obvious black wig) even lip synchs to two songs. Undeveloped subplots (maybe the print is cut) involve Schlitz beers spiked with LSD and a haunted house. Surfing footage and some Dick Dale type music is thrown in along with a comedy video type scene. The weirdest part is when characters are sent to Nam (real war footage is shown). Otherwise, it's just another stupid forgettable hard X feature. Veronica has sex several times with both musician Tommy (Tony Mazzotti) and the rich Lance (Ric Lutz). Cindy Taylor and Nicole Ridell also have sex scenes and Titus Moody appears as a cop. Most of the cast were also in *HIGH SCHOOL FANTASIES* (74).

VICIOUS VIRGIN, HOT LIPS (Cinefear)

Here's another double bill of worn out prints of cheap obscure early 70s porn movies (with no credits). In the first one, Susan (Susan Fields, in many early 70s sex movies) arrives in Hollywood to be a star. After sex in a casting office, she refuses a masseuse job but ends up dancing naked and being drugged as part of some huge guy's harem. The music includes sitars, spacey guitars and an instrumental version of "Paint It Black." In the 2nd feature, the blonde Mistress Victoria and her servants keep Holly captive. With whips, bondage and too many extreme close ups. New added scenes show gangsters who beat up the projectionist. Also with hard X trailers for a Brigitte Lahaie movie and two produced by David F. Friedman. See ad.

PUNK ROCK (Alpha Blue, 79) D/S Carter Stevens, S Al Hazard
A Mike Hammer type (Wade Nichols, who narrates), searches for the killer of

SCARED TO DEATH

his partner (when he's not enjoying sex). The terrible Stiletos (probably inspired by the group of the same name that Debbie Harry had been in), feature topless dancers and play one whole song (which inspires an orgy). One of the black guys in the band is supposedly Neon Leon, who supposedly was the last person to see Sid Vicious alive or something. Otherwise, this horrible NYC porno detective spoof has nothing to do with punk music. It does feature lots of talking (some characters talk to the camera), bondage and lesbian scenes. With R. Bolla as a cop, Bobby Astyr as a pimp, Susaye London, Jean Sanders, Crystal Sync, Eric Edwards, and Al Livetsky. The print is worn.

EDDIE DEEZEN!**SURF II (Media, 82) D/S Randall Badat, P George G. Braunstein, Ron Hamady**

In this very Troma - like wacky comedy, the hyper Bunny Schwartz (Deezen) has a secret undersea lab, keeps Sparkle (Linda Kerridge from *FADE TO BLACK*) beautiful with a machine and creates teenage zombies (one is the late Tom Villard). He sends out three comic "punks" on errands and the plot is something about toxic Buzz Cola. Long haired Eric Stoltz (acting like Sean Penn in *FAST TIMES...*) and Jeffrey Rogers are the main characters. Kids surf, a "ska" band plays and female extras go topless. The police chief (Lyle Waggoner) says "If I need any shit outta ya, I'll squeeze your head!" The cast includes Lucinda Dooling and Corinne Bohrer as the girlfriends, Carol Wayne (who drowned in 84) and Ruth Buzzi as moms, Terry Kiser and Morgan Paull as dads, Cleavon Little as the principal and Brinke Stevens (extra). The mostly "new wave" various artists soundtrack (the LP was on Capitol) features Wall Of Voodoo, Circle Jerks and Oingo Boingo.

ASSAULT OF THE KILLER BIMBOS (Urban Classics, 88) D Anita

Rosenberg, S Ted Nicolau, P David DeCoteau, John Schouweiler

Go Go dancer Peaches Page (Christina Whitaker from THE NAKED CAGE) is blamed for the club owner's murder, so flees to the Mexican border with two waitresses, Lulu (dyed blonde Elizabeth Kaitan) and Darlene (Tammara Souza). Big Vinny and his moll are in pursuit. Jamie Bozian (who?), Griffin O'Neal and a blonde Nick Cassavetes are beer guzzling, pot smoking good guy surfers in a customized station wagon. Only Kaitan has topless shots but all three do sexy dances in the desert. Much of the harmless comedy is car chases featuring Eddie Deezen as a goofy cop. The various artists LP was on Rhino. The only group I ever heard of was Billion Dollar Babies. Deezen was recently seen in a GREASE reunion TV special.

USCHI!

A TOUCH OF SWEDEN (SW, 71)

Jerry (Uschi Digart), a "famous actress" who became a nurses' aide (huh?) flies Pan Am "back to Sweden" where she relates Hollywood sex flashbacks (including a lesbian scene and a threesome) mostly featuring her friends. "Comedy" is provided by some pathetic vaudeville types as Dracula and Groucho and a guy in drag. The longest scene concerns a gay character with a bottle stuck up his ass. If you want to hear Uschi talk a lot, then this is the movie for you, but despite the all star soft core cast (Sandy Dempsey, Sandy Carey, and Marie Arnold) it's pretty terrible. The only good scenes are Peggy (ALL AMERICAN GIRL) Church taking a bath and Uschi walking around in a bikini. There's also a rollercoaster ride. Alpha Blue sells the same movie as PASTRIES. There are no credits.

FEMALE CHAUVINISTS (Alpha Blue, 74) P/D/edit Jay Jackson, S Jack Hotzman

A dozen (usually naked) feminists (led by a militant older woman) stay at a remote house with a pool. Roxanne Brewer (a redhead with an impossible bust) goes "undercover" to help expose the group (and takes a slo mo topless horse ride). Her boyfriend poses as a mute gardener and a photographer friend sneaks around. This sex comedy is filled with lesbian and/or outdoor sex scenes. Uschi Digart has a dream about a sperm bank and token black Deborah McGuire masturbates with a Dr. Pepper bottle. Also with Candy Samples and eight other lesser known beauties (with more average figures). It would be a soft core classic for fans of women with huge breasts, but is ruined by (lots of) badly edited in additional hard X inserts and scenes. The print is dubbed in German (!?) so maybe they were added in Munich.

NYC AREA 60s ADULT

THE (ULTIMATE) DEGENERATE (SW, 69) P/D/S/act Michael Findlay

Blonde Maria (Uta Erickson, who narrates) is a cheerful Manhattan lesbian exhibitionist who becomes bored with her roommate lover and answers a personal ad. She moves into the Vermont home of the insane wheelchair bound Spencer (Findlay), where the assistant Bruno (who turns out to be gay) oversees many women putting on shows. Three nudes dance to a (good) soul song in the strobe light lit basement, spray each other with whipped cream then writhe on the floor. Others dance nude by a fire, exercise and put on S+M shows. Maria is (unnecessarily) injected with aphrodisiacs, showers, lies on the dinner table and poses for lesbian shots. Also with flashbacks, hallucinations, sex with a corn cob, looks at Ripley's Wax Museum on 42nd St. and Coney Island and a violent end. Roberta

Findlay was cinematographer for the b/w 70 min. Sexy Shocker release. Amazing (ultimate) stuff from the first couple of twisted sex movies. Erickson (or "Artimidia Grillet"), who should be a name in some households by now, was also in A THOUSAND PLEASURES (PV #21), MNASDIKA and BACCHANALE (both #23), and KISS OF HER FLESH (#26).

THE LOVE CAPTIVE (SW, 69) P/D/S Larry Crane, P Leonard Silver

A woman (Charlotte Rouse who narrates) with dyed blonde hair goes to the Bleecker St. storefront Museum Of The Macabre. She sees magic displays and fire eating then hangs out after the show. She thinks "this is impossible!" as a hunchback, a vampire and a drooling werewolf show up, a black woman dances in a bikini and two white women dance naked. Later on, the evil Sybil shows up, several characters have sex, a naked guy is tied up and cops play a tape ("We know who you are!...") over and over through the walls to women in a \$5 a night hotel. Nothing makes much sense in this very cheap b/w movie but it's cool to see the Village marquees of The Purple Onion, Cafe Wha?, The Gas Light, The Night Owl, The Underground and the "Andy Warhol Theater" (showing FLESH!). With Jacqueline Ricardo and Alex Mann (I DRINK YOUR BLOOD). The music is a mixture of library jazz and classical. The dubbing is terrible. It's a Frank Henenlotter release.



**REVOLUTION!
FEMALE
CHAUVINISTS**

will make you Proud
to be a MAN!

JAY JACKSON
PRODUCTION

Color RATED X

**FLY NOW, PAY LATER (SW, 69)
P/D/cine. B. H. Dial, S Gillian Vastlake**

Blonde Sally (Charlotte Rouse from THE LOVE CAPTIVE) thinks "Where, who and why...am I?" while seen writhing in fake snow. Turns out she's a stewardess and unknowing drug courier, who is drugged and sent in a box to Morocco to join other women as zombie like sex slaves. A government agent explains to her concerned NYC roommate Joan that the Arabs are selling a drug "more powerful than LSD and mescaline put together. It blows your mind to pieces!" Both women take turns narrating and both are in forgettable soft core sex scenes. The cast includes Geri Miller (from Warhol's TRASH), who whips a bald guy and an evil Arab lesbian. This b/w movie features sitar music and some Arabic singing. Some exteriors were shot on streets in the Village.



THE HOOKERS (SW, 67) P/D Jalo Miklos Horthy, S William Rose

Three women each have their own segment in this downbeat b/w movie. A black secretary (Fleurette Carter from AROUSED and THE NAKED ZOO) charges an office worker \$25 for sex. (She's also seen being raped by drunks in a disturbing flashback). A young blonde (Barbara Wood) is conned by a pimp into posing in her underwear. She ends up having sex with a sweaty blonde "Samoan fire dancer" (Linda Lavell) who eats fire and juggles. And for a change of pace, a lazy bitchy blonde housewife (Monica Davis) owes money to her sadistic loan shark. The narrator goes on about "the rough, bitter, bleak trail to depravity..." Historical local scenes include the Pan Am Building, the candy store at 42nd and Bway and The Rialto showing (I, A WOMAN). The music sounds like early John Barry instrumentals.

WATCH THE BIRDIE (SW, 65) P/D Giulio Altì, S William S. Rose

Four females in NYC (two are blonde and one is a German lesbian) become models for an agency run by the very weird acting Cully (star Richard B. Shull - the villain in SPLASH) who feels "sick and dirty." A bearded photographer shoots them (and others) twisting, stripping and in Irving Klaw style spanking and bondage poses. The models are then expected to "entertain" at a party. One loses her mind, one is murdered and another is drowned in a toilet. The very friendly sounding narrator analyzes and

questions what we see in absurd detail. There are also a few dialogue scenes. "The Bird" by Rocky Roberts and the Airedales (from THE WILD WILD WORLD OF JAYNE MANSFIELD) is heard 3 times!

RARE JUNE WILKINSON

SNO-LINE (Lightning, 84) D Douglas O'Neons, S Robert Hilliard, P Robert Burge

(DEATH LINE) New York gangster Carmine (Vince Edwards) uses a Port Arthur, TX dairy business to deliver drugs. When his casino is ripped off by masked gunmen, he blames a redneck backwoods swampland drug runner but the culprits are actually a local amateur (Carey Clark) and his friends. The best part of this silly (the chase scenes are comic) but violent movie looks like part of SOUTHERN COMFORT. A supplier (big Paul Smith) is held captive in the atmospheric swamp compound. He escapes, hacks off a gator tail with a machete and beats a guy in an outhouse to death with it! He also beats up a lot of others. With June Wilkinson as a no nonsense dame who takes over the casino, Louis Guss (CRAZY JOE, THE LAUGHING POLICEMAN...) as Carmine's right hand man, and Phil Foster in a bit part. It was shot around Beaumont, TX.

TALKING WALLS (Starmaker, 83) D/S Stephen Verona, P Philip A. Waxman

Paul (Stephen Shellen from GIMME AN F) uses a Hollywood theme room motel for his thesis. He thinks out loud (and talks to the camera) while secretly videotaping people with a two way mirror. In real life this is illegal but it's treated as a joke in this irritating, plotless comedy. Paul also smokes pot and runs naked on railroad tracks for some reason. The motel clients (including punks, drag queens and gays) mostly talk too much, but some have sex scenes (which are repeated). With Marie Laurin (CREATURE) as the French sculptress Paul falls for, Barry Primus as a professor (who also talks to the camera), Marshall Efron and Don Calfa. Wilkinson shows up in the video scenes (and is briefly seen topless), Sally Kirkland is a hooker and Sybil Danning just sits by a pool. The music is bad ballads. By the director of THE LORDS OF FLATBUSH and PIPE DREAMS.

OTHER COUNTRIES

SISTER STREET FIGHTER (New Line, 74) D Kazu Yamaguchi, S Manfred Nakafuca, P Kweo Yoshimine

(LETHAL FIST WOMAN) Tina Wong (Etsuko Shiomi), the "top woman in karate" from Hong Kong, searches for her missing narcotics agent brother Lee in Yokohama. Her various relatives all become victims of the bad guys. After many bloody kick ass battles, she eventually finds Lee in a secret jail, addicted to drugs by gangsters. With a flashback, fights in the air, topless scenes, whipping, rape, and wacka wacka guitar music. Subtitles identify a bunch of specialized bad school fighters, then we never see them again. Packaged as part of the recently reissued Sonny Chiba STREETFIGHTER series (thanks to Tarantino), it's actually the first of four SISTER STREETFIGHTER movies all starring Shiomi. Chiba is in it in a small role though.

THE DEADLY ORGAN (SW, 65) D Emilio Vieyra, S Antonio Rosso, P Orestes A. Trucco

(PLACER SANGRIENTO) A man with a rubber monster mask and hands and a Beatle wig kills women with a syringe of heroin. His victims are hypnotised by hearing a weird space age bachelor pad type record on a close and play record player. A doctor uses LSD as a truth serum and a big city inspector (Mauricio de Ferraris) falls in love with the top billed Gloria Prat. The mystery killer also plays the organ and drives a Porsche convertible.

The b/w horror mystery takes place near a beach (with a constant heavy mist) and in a club (with a rock combo and a gay and lesbian clientele). This Argentine production was filmed (in Paraguay) before the director's CURIOUS DR. HUMPE (PV #18). It was first released (by Cambist) in America in 67, then re-released as FEAST OF FLESH (the title on the print). The (hip slang) English language dialog is by Jack (THE FLESH EATERS) Curtis. Vieyra is featured in the Mondo Macabro book. This feature is followed by some trailers and a wild, unidentified extremely gory scene (from SIX SHE'S AND A HE).

ITALY

URLATORI ALLA SBARRA (Trash Palace, 59) D/S Lucio Fulci, P Giovanni Addessi

I'm glad Tarantino re-released Fulci's THE BEYOND, but this silly but cool musical comedy with (18 !) fun staged song and dance numbers was a lot more interesting to me. The music (by many Italian recording artists) includes ballads, comic songs, jazz and some impressive all out rockers. Mina (she sang the theme to L'ECLIPSE) and Adriano Celentano (also in LA DOLCE VITA) are the top billed singing stars. His girlfriend is a young Elke Sommer and her irritable "Americano" boyfriend is Chet Baker (!). Baker (as himself) sings a ballad and plays some but spends most of the movie taking naps (in a tub, under a couch...). This running joke may be because the self destructive jazz legend was stoned at the time. The hip young people (including Marilu Tolo and Christine Martel) all ride scooters and are obsessed by American pop culture. One guy dresses like Brando in THE WILD ONE and one wears a Davey Crockett hat. A short comic old guy sounds just like Joe Pesci and characters read Dracula (a nod to the director's future career). The minimal plot is about a blue jeans company and a moral campaign. Fulci also made RAGAZZI DEL JUKE BOX the same year (also with Elke). The ULATORI print is excellent (and includes a free TV interview with Fulci from 97). Everything is in Italian except for Baker's one liners and singing. The title means Please Let The Music Play. See ad.

EMANUELLE IN EGYPT (Continental, 76) D/S Brunello Rondi

(VELLUTO NERO, NAKED PARADISE, BLACK EMANUELLE, WHITE EMANUELLE...) Laura (Laura Gemser), the "world's most famous model," works with a hateful "pure art" photographer (real life husband Gabriele Tinti) who likes to pose her next to dead b.dies (animal and human) in the desert. She finds some relief running around naked with Pina (Annie Belle with short silver hair), the daughter of

the decadent European Crystal (Susan Scott). The blonde surfer stud look prophet Horatio (Al Cliver) hypnotises Laura, who freaks out after drinking goat blood and has sex with Pia in the (actual) tomb of the Pharaohs by the Nile. All of them plus a nympho (Ziggy Zanger -!), the mute Ali and a philosophical old gay actor stay at Crystal's palace, ponder the mysteries of life and visit other ancient monuments. The soundtrack is chanting and synth music. Bruno Mattei was the editor. Dimension released it here as SMOOTH VELVET, RAW SILK.

CAGED WOMEN (Vista St., "91") D Leandro Lucchetti

In a plot partially similar to SWEET SUGAR, Janet (Pilar Orive), an American staying on a Caribbean island, is drugged and framed (with drugs) by a sleazy sergeant then sent to a prison in an impressive (real) old fortress/cavern. She's a defiant fighter but is tied to a cross by a (naked) female warden. Women are sprayed with hoses, auctioned off, made to fight (naked) in a river, hunted while running topless and have sweaty lesbian scenes. It was filmed in Portugal and is pretty good for a sleazy movie of this



SISTER STREETFIGHTER

kind. With Isabel Libossart, Elena Wiedermann and Aldo Sambrell.

CANADA

THE EDGE (20th, 97) D Lee Tamahori, S David Mamet, P Art Linson

Quiet super intelligent billionaire Charles Morris (Anthony Hopkins) ends up lost, unarmed and starving in the vast Northwestern woods where he has to outwit a terrifying giant brown bear and the smug younger man (Alec Baldwin) who is conspiring to take away his model wife (Elle MacPherson). The rasta haired black character (Harold Perrineau) soon becomes bear food. The confrontations and Mamet's lines are intense. **THE EDGE** has you cheering for a character that I usually picture as more like Mr. Burns on **THE SIMPSONS**. A real bear was expertly mixed with animatronic ones. Also with L. Q. Jones as the remote hunting lodge owner. This was shot near Alberta and is by the director of **ONCE WERE WARRIORS** from New Zealand.

PROVOCATEUR (LIVE, 97) D Jim Donovan, S Roger Kumble, P Eris Salvatore, Claudio Castravelli

When's the last time you saw a movie with a Communist agent as the (sympathetic) main character? Sook Hee (Jane March), a part Russian North Korean, poses as Miya, a housekeeper for a widower American Colonel (Stephen Mendel) in Seoul. Characters after a CD are killed and she falls for his underage son (Lillo Brancato). With Nick Mancuso as a CIA specialist, Cary - Hiroyuki Tagawa as a killer double agent and Sarah May. Marsh, from **COLOR OF NIGHT** and the recent **TARZAN AND THE LOST CITY**, has shower and sex scenes. With nightmares, flashbacks, amazing actual news footage of public mourning for "the Great Leader," and an emotional ending that cleverly ties things up. Somebody should make a bigger budgeted movie about North Korean spies. This one (which could use a better title) was made in Quebec.

DOUBLE TAKE (LIVE, 97) P/D Mark L. Lester, S Ed and Ralph Rugoff, P Dana Dubovsky

Connor (Craig Sheffer with a terrible haircut), a novelist recently divorced from his heiress wife (Torri Higginson), witnesses a murder and fingers the wrong guy (from Argentina). The girlfriend (Brigitte Bako) of the accused wants to help him find the real killer. It's all a set up though and Connor becomes the main suspect. Somehow it all ends up with a shootout in a library with a subway stop in the basement. He also has sex with both female leads, but this R tape seems like a PG-13. Costas Mandylor (from the **PICKET FENCES** show) plays two roles, but you're not supposed to know that. It was shot in Toronto. Lester also recently filmed two Larry Cohen scripts, **PUBLIC ENEMIES** and **THE EX** (PV #25).

SHANNON TWEED

STORMY NIGHTS (PM Fantasy, 96) D/edit Alberto Vidorri, S Michael Meyer, P Geraldo E. Dominguez, Jonathon Yi

After John (Bret Baxter Clark from **INNER SANCTUM**) accidentally hits and kills a man, a short woman (Tracy Spaulding) claims to be Nicole the widow. He and his depressed pregnant wife (Shannon Tweed) stupidly let her move in temporarily as a nurse (just like in **SWEET EVIL**). Typically the

seductive, manipulative psycho destroys anyone in her way and finds two large lunkhead lovers (Robert Z'Dar and Myke Michaels) to help. It's a dreary movie with bad acting and lots of ridiculous lightning edited in. Spaulding has several sex and nude scenes. Tweed takes a brief shower and has several black and white sex flashbacks (probably using a body double) and is raped. Also with De'Ann Power as the blonde secretary and Warren Stevens as a detective.

FACE THE EVIL (APix, 96) D Paul Lynch, S Richard Beattie, P Peter R. Simpson

Sharon Bell (Shannon Tweed), an action movie star, her director (Bruce Payne) and some others go to the high tech security art gallery run by her redhead sister (Jayne Heitmeyer). They all get locked in by a laughing, sadistic, son of a Nazi (Lance Henriksen) and his team of terrorist killers. It's another claustrophobic trapped in a building movie with a useless sub plot about a skin eating liquid bomb. There is a Siskel and Ebert joke though. Tweed played the same role in Lynch's much better **NO CONTEST** (PV #22), making this sort of a sequel. It was filmed in Toronto.

70s

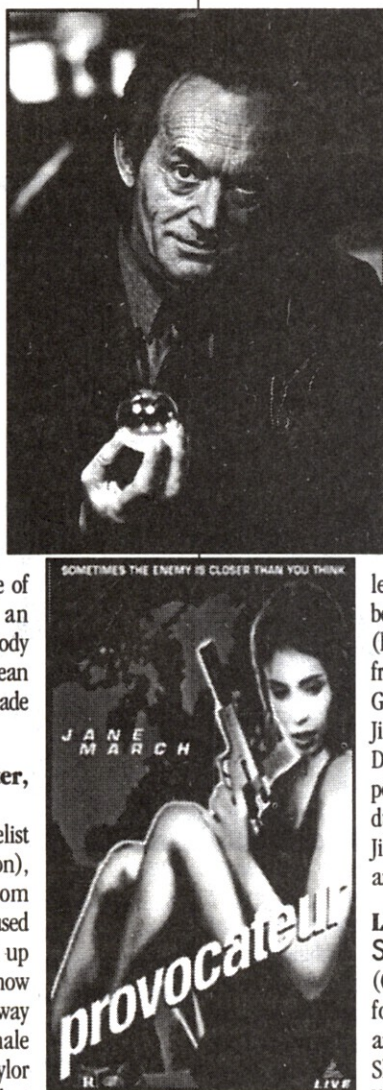
SUPERCHICK (JFTH, 73) D Ed Forsythe, S Gary Grutcher, John Burroughs

Long blonde haired Tara (Joyce Jillson, who narrates) wears a black wig as a stewardess for "Crown International" airlines. The cheerful free thinking Tara keeps separate boyfriends in L.A. (Timothy Brown as a pop star), NYC (brain surgeon), and Miami (gambler). She beats everybody at karate lessons, smokes pot at a party that's busted and has sex with a soldier in the plane's restroom. She visits a lecherous old horror movie star (John Caradine) but beats up his (obvious) double, then chains him to a wall (he goes "Beat me hard!"). A loan shark (Louis Quinn from 77 **SUNSET STRIP**) follows her and a biker (Dan GRIZZLY ADAMS Haggerty) says "Let's gang bang her!". Jillson has topless scenes but Candy Samples and Uschi Digard show up for nude scenes. Uschi (as a nice lesbian porn star) is also chained up (naked) and whipped on a dungeon set. The tape of the very 70s comedy is uncut. Jillson, also in **SLUMBER PARTY 57**, was later known as an astrologer.

LOOSE SHOES (Key, 77) D/act Ira Miller, S Varley Smith, P Joel Chernoff

(COMING ATTRACTIONS) Fake trailers and ads (one is for pot) are featured in yet another obscure, dated, anything goes comedy. **Invasion of The Penis Snatchers**, **Skateboarders From Hell** (with Betty Thomas and Mark Volman), **Billy Jerk Goes To Hell** (with Tom Baker and

Billy Curtis) and **Return to Bacon County** (with Susan Tyrrell and Ed Lauter) are some of the (overlong) trailers. In a western spoof (starring Sid Haig!), the cowboys are gangsters and the Indians are from India (one is Van Dyke Parks!). Bill Murray (same year as **SNL** debuted) stars in a prison movie. It ends with an imitation 30s short with somebody as Cab Calloway singing about being happy with a "tight pussy, loose shoes and a warm place to shit." Also with Avery Schreiber (as a pot smoking ballerina in drag), Buddy Hackett, Howard Hesseman, Kinky Friedman, Jaye P. Morgan, Misty Rowe, Bill Zuckert (same year as **KENTUCKY FRIED MOVIE**) and a Woody Allen imitator. Harry Shearer and Gary Owens were narrators. It was backed by Mel Brooks.



SEQUELS

ASYLUM (Monarch, 96) P/D/S James Seale, P William Webb
Nick (Robert Patrick), a suicidal detective (who has flashbacks of his cop father's suicide), goes undercover as a patient in a dreary mental hospital. He wants to find out why a close family friend (70s drive-in star Peter Brown) in charge there had hung himself (and who is driving inmates to suicide.) Sound fun? This absurd, off balance movie has ranting inmates, a rapist guard, dreary music and many obvious CUCKOO'S NEST situations. It also has Malcolm McDowell as "The Surgeon," supposedly unrecognizable under a horrible messy wig and a bloody mask, a comic relief patient who thinks he's a super hero and endless oversize heating ducts for characters to wander around in. It's sort of a sequel to the much better THE SURGEON (PV #24) which was aka EXQUISITE TENDERNESS. With Sarah Douglas and Henry Gibson.

MORTAL KOMBAT - ANNIHILATION (New Line, 97) D John R. Leonetti, S Brent V. Freidman, Bryce Zabel, P Lawrence Kasanoff

Like the original movie (also with blonde Robin Shou as Sonja, Talisa Soto as Kitana, and Robin Shou as Liu Kang), this PG-13 action fantasy is jammed with plotless martial arts action, morphing creatures and FX. Despite the great locations (it was shot in Wales, Thailand, Israel and Jordan), a multi headed dragon and all the female warriors in sexy costumes, I'd rather watch JASON AND THE ARGONAUTS again. KOMBAT is aimed at all those kids who grew up playing video games of course. With James Remar as the white haired wiseman, Brian Thompson as the evil emperor, Siberian model Irina Pantaeva in a bikini as Jade, Lynn Red Williams as the big black Jax, Sandra Hess (BEASTMASTER 3), Marjean Holden (BORDELLO OF BLOOD) and Museta Vander (PROJECT SHADOWCHASER).

80s COMEDY

REVENGE OF THE SUN DEMON (Englewood, 85) P/D/S Craig Mitchell, P Greg Brown, Jeff Montgomery

(WHAT'S UP HIDEOUS SUN DEMON?) This is Robert Clarke's 1959 movie with new comedy dialog and some new scenes (using the original monster head). Ishmael Pivnik (the voice of Jay Leno) narrates his story and Susan Tyrrell is the voice of the sexy nightclub singer. The dubbing is better than most of the jokes but the editing is excellent and parts made me laugh (or at least do double takes). The demon has a nightmare (the original trailer), drives backwards (reverse film) and jacks off under the covers (back and forth film). A scientist and his female colleague exchange voices. In his PV interview Clarke thought the (then unreleased) feature was "dirty, real low grade humor," but actually they didn't go quite far enough with the sex and drug references. The new (color) opening with drunk frat guys being spewed with green puke seems really out of place though. Some rock instrumentals were added to the soundtrack. REVENGE is approx. 7 mins. longer than the (74 min.) original.

LUNCH WAGON (Media, 80) D Ernest Pintoff, S Leon Phillips, Marshall Harvey, Terrie Frankle, P Marke Borde

Three roommates open a pink lunch wagon at a construction site and are harassed by gang backed rivals. Rosanne Katon, Pam Bryant (also in DON'T ANSWER THE PHONE) and Candy Moore all look great, are funny, have

topless scenes, and change their clothes a lot. The first two had been Playboy centerfolds in 78 but knockout blonde Moore who plays the cook who works out had been the daughter on THE LUCY SHOW (!). The Missing Persons (with platinum blonde Dale Bozzio) play a new wave quartet. They act and do two songs (one good, one just silly). Chuck McCann and Vic Dunlop as a comic pair of overweight ex cons have too much screen time. With George (MEAN STREETS) Memmoli as the huge voyeur gas station owner, Rose Marie, Louisa Moritz (who also has a topless scene), Vince, Jimmy and even Nels (!) Van Patton, a Cheap Trick poster and some awful GONG SHOW inspired acts. It's not bad for a 70s style drive in comedy. By the director of WHO KILLED MARY WHAT'S ERNAME? (PV #25).

FILMHOUSE FEVER (Vestron, 86) P/D/S Domonic Paris

Two slacker trash movie fanatic guys, Tony (Steve Buscemi!) and Vinnie (Mojo Nixon) with a wall of TV sets and posters everywhere get excited about a bargain movie marathon. After a slapstick L. A. driving sequence they settle in to watch scenes and trailers (many featuring gore or nudity) intercut with their comic reactions. This forgotten paste up obscurity features lots of Al Adamson and H. G. Lewis plus scenes from ROCKTOBER BLOOD, SNO LINE

(Paul Smith and the gator), WARRIOR AND THE SORCERESS (David Carradine), SUBURBIA, and the comedy shorts TORA TORA TORA and Sam Raimi's b/w CAPTAIN SMITH BOUNTY HUNTER (starring Bruce Campbell). The rest of the audience turns out to be zombies. By the director of DRACULA'S LAST RIGHTS.

GONG SHOW MOVIE (Shocking, 80) D/S/star Chuck Barris, S Robert Downey, P Bud Granoff

Barris is weary from the non stop auditions and a persistent network suit trying to censor his show. He goes to a female shrink, then tries to hide out in the Moroccan desert. Most of this unlikely comedy though is non stop "amateur" acts that go a bit further than they could on 70s TV. Many people (including, sad but true - me) watched the stupid show (76-80) to see how far leering early 50s pop singer Jaye P. Morgan would go with her blatant sex jokes. In this R rated Universal release, she swears and flashes her tits. Robin Altman co-stars as the hosts' younger girlfriend and big Mabel King is his black secretary. Also with Rip Taylor, Phil Hartman,

Murray Langston, Vincent Schiavelli, Tony Randall, Harvey Lembeck, Rosey Grier and Kitten Natividad in a see through body stocking. The other panelists are Jamie Farr, Pat McCormack and Patty Andrews. Barris sings two songs (offscreen) which were released as an MCA single. He also created THE DATING GAME and THE NEWLYWED GAME.

SCHOOL SPIRIT (Media, 85) D Alan Holleb, S Geoffrey Baere, P Jeff Begun

In this tame comedy, loser college student Billy Batson (Tom Nolan, who narrates) dies but returns, sometimes invisible or like a ghost. He keeps trying to score with an out of his league blonde (Elizabeth Foxx), then falls for the French Madeleine (Daniele Arnaud). With John Finnegan as the cigar chomping dirty old invisible ghost uncle, Larry Linville (from M.A.S.H.) as the college president and Roberta Collins (from CAGED HEAT) as his drunken wife. Marta Kober (also in FRIDAY THE 13TH 3 and SLUMBER PARTY MASSACRE 3), is memorable as their horny, pot smoking daughter. The L.A. band Gleaming Spires play for the "Hogs and Hogettes" but are pretty forgettable. Also with Toni Hudson, Beach Dickerson and Becky LeBeau. Some minor characters are in a shower scene.



MORTAL KOMBAT

ANTHOLOGIES

MILLENIUM (20th Century, 96) D David Nutter, S Chris Carter

In the pilot episode, ex FBI agent Frank Black (Lance Henriksen) returns to Seattle to help local police catch a killer known as "The Frenchman." The plot involves peep shows, a man buried alive, decapitations and the prophecies of Nostradamus. The 2nd episode (Gehenna) is set in S. F. and features creepy sinister telemarketing and a Sarin gas death cult. A guy on LSD sees a dog's head on a man. Any show with the craggy face of Henriksen and Terry (THE STEPFATHER) O'Quinn (as his contact with "The Group") is interesting to me. MILLENIUM is sometimes dreary, boring, depressing and disturbing but often deals with shocking things in surprising ways. Episodes have dealt with the legacies of Jesus, Hitler and JFK and use some extreme and nightmarish near subliminal images. Instead of just being (another) 'psychic after serial killers' show, it's actually an end of the world conspiracy series. Rival religious cult groups are either responsible or trying to stop the apocalypse. The Fox series is filmed in Vancouver.

QUICKSILVER HIGHWAY (20th, 97) P/D/S Mick Garris

A man (Raphael Sbarge) driving in the desert picks up a psycho hitchhiker (Silas Weir Mitchell) who is eventually attacked by a pair of walking toy teeth. It's based on a Stephen King short story (Chattering Teeth) and also features Missy Crider and Veronica Cartwright. The hands of a rich plastic surgeon (Matt Frewer) develop minds of their own, talk to each other, punch him, and drag him around. Soon there's a "rebellion" with lots of independent hands crawling around everywhere. This memorable surreal (computer animated) segment is easily the highlight of this uneven Fox pilot. Magician Christopher Hart did the hand close ups (as he did for Thing in the ADDAMS FAMILY movies). It's based on Body Politic by Clive Barker who has a comic bit part. With Bill Nunn, the directors wife and bits by John Landis and Garris, King's director of choice (THE STAND, THE SHINING...). Christopher Lloyd, looking like his Uncle Fester character with an orange wig is the ill conceived host in overlong intro segments. He, Sbarge and Frewer each play two roles. The music is by Mark Mothersbaugh.

FOR KIDS

STAR KID (Trimark, 96) D/S Many Coto, P Jennie Lew Tugend

A superstrong prototype cybersuit warrior is sent to Earth from a planet in the middle of a space war. Spence (Joseph Mazzello from JURASSIC PARK), a nice small town kid, is invited to step inside the hollow robot and despite comic language and coordination problems, is able to teach the school bully (Joey Simmrin) a lesson and battle a scary reptilian alien with a flying tarantula helper in a junkyard. Spence sees the (weird blubbery) inside of the robot's face along with helpful computer screens. STAR KID is a fun and great looking PG movie (PV contributor Thomas C. Rainone was the visual FX supervisor) by the director of DR. GIGGLES. With 80s teen movie star Corinne Bohrer as the helpful science teacher, Richard Gilliland as the widower dad and a LOST IN SPACE scene featuring Robby the robot. Edgar Winter is hyped on the (double image) video box but is only heard for a few seconds.

INVISIBLE DAD (APix, 97) D Fred Olen Ray, S Steve Latshaw, P Ashok Amritraj, Andrew Stevens

A kid (William Norris, who narrates) accidentally (using a computer and some invention) makes his nice guy widower architect father (Daran Norris who resembles Tom Hanks) invisible. The minimal FX are OK but this PG

comedy is more about big business swindles than sci fi. Charles Dierkop is a nutty Nam vet neighbor and Mary Elizabeth Collier is dad's new love interest. The cast includes Karen Black (boss), Robert Donovan (explorer/inventor), Ross Hagan (corrupt construction company owner), Penthouse Pet Shayna Ryan, Peter Spellos, and the late Hoke Howell. Gary Graver was cinematographer and has a small part (as does Latshaw). It's interesting to see Ray, Corman, Charles Band and others known for R rated exploitation currently flooding the video market with mediocre kid movies. The box has a 3D cover.

BIGFOOT - THE UNFORGETTABLE ENCOUNTER (Rep, 94) D/S Corey Michael Eubanks

Hunters, the media, campers and students arrive near a lake after footage of a Bigfoot is shown on TV. A kid named Zackery (Brian Avery), befriends the sad, ugly faced creature but it's caged by an obsessed millionaire (David Rasche). The man in a suit Bigfoot fights a (real) bear. Clint Howard is fun (in a bad wig) as the bad guy's spokesman. With Matt McCoy as the park ranger, Crystal Chappell as an anthropologist and Rance Howard as a local backwoodsman. It's a good enough kids movie that I didn't mind sitting through. The director is the son of TV host Bob Eubanks.

GARGANTUA (98) D Bradford May, S Ronald Parker, P Peter Ware

A cute small dino is captured on a tropical island, a larger human size male is captured then the huge mom shows up. It rains a lot, bad guys (from New Zealand) plot and things explode. We were lucky (?) to see an advance "rough cut" screening copy of this lame overlong Fox made in Australia TV movie. The obvious idea was to air it before mega hyped GODZILLA opened, even though the plot is more like GORG (with a touch of JAWS). Sometimes a computer animated creature didn't have skin yet. A funny temporary effect creature was a green balloon. Emile Hirsch stars as the kid who befriends the little creature, with Adam Baldwin (his Marine biologist widower dad) and Julie Carmen. By the director of the DARKMAN sequels.

SHIRLEY TEMPLE SING AND DANCE (20th, 98)

is a new colorized comp with a dozen song segments from eight of Shirley Temple 30's hit movies. She dances and sings with Buddy Ebsen, Bill Robinson, Bert Lahr and a dummy. Clips have lyrics added at the bottom so you could sing along with the depression era "Be Optimistic" backed by an all kid orchestra. **THE ALL NEW CAPTAIN KANGAROO (20th, 98)** stars John McDonough (looking like former Surgeon General Koop) as the Captain, visiting Shamu, the (former killer) whale and saying things like "Scan your database." The Treasure House set, Mr. Moose, Bunny Rabbit and Grandfather Clock look the same as I remember from early mornings before kindergarten, but the new Mr. Green Genes acts like he's on something and there's a new man in a suit Kangaroo and a bug on a TV screen. The promo tape emphasizes the "exciting merchandise tie-ins." At least they didn't try to imitate the one and only Banana Man.

DOCS...

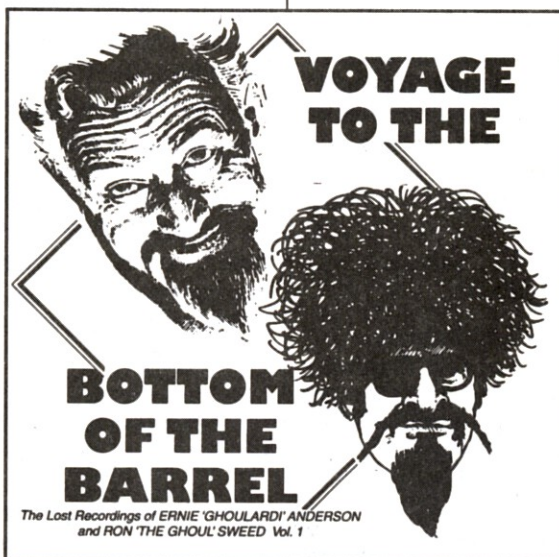
JANIS JOPLIN SLEPT HERE (Video Music, 94) P/D/edit... Tara Veneruso

This is two hours of detailed interviews about the music of Austin, Texas, covering the clubs and the evolution of the unique scene there since the folk and beatnik days. With Richard (SLACKER) Linklater, Carolyn Hester, Tommy Shannon (Johnny Winter bassist), Timbuk 3, Joe King Carrasco and



THE GHOU'L'S VAULT OF GOLDEN GARBAGE is 70's clips from Cleveland's channel 61. The Ghoul had long hair at the time (and the usual wig hat) and some gags are about the energy crisis. He blows up an Aurora Hunchback model (Eric Burden is heard going "boom boom"), plays Chief Curdle and has goofy local Chevy dealer Charlie Miller as a guest. Most of the overlong unfunny skits, including Spencer And Mongolia (a copy of Ghouliardi's Parma Place) are torture to sit through though. Music includes Jimmy Smith, The Ventures, "Secret Agent Man," "Stronger Than Dirt," and "Who Stole The Kishka?" **ERNIE ANDERSON THE FINAL INTERVIEW.** Anderson had lost his hair and was dying (from cancer) when two determined Ghouliardi fans videotaped him in his home last year. It's both sad and touching to watch. He claims he's losing his memory but seems to remember most things anyway. He says his usual 'why do people still care about this old shit' things but warms up and gets a bit misty eyed when shown some silent color Ghouliardi footage. This is followed by a great new video created by mixing the "Ghouliardi Surf" single with that (excellent) color footage. **Voyage To The Bottom Of The Barrell** is a CD compilation featuring the audio portions

Purrrfect Productions (call 800- 642-8183) sent a series of hot plotless sex tapes (recently featured in *Celebrity Sleuth*). Some of the women (who pose, laugh and talk to the camera) are known from various erotic thrillers and R rated movies. Some of them have had implants. In *THE BACK DOOR*, Lorrissa McComas (*VIRTUAL DESIRE*, *LAP DANCING...*) poses naked on a staircase, then joins blonde "Marilyn" in bed. In *THE RE-ENACTMENT* blonde (wigged) beauty Julie Smith (*MIDNIGHT TEASE 2*) does incredible things to a guy (who holds the camera) and herself. The 90 min. *SUPER SAMPLER* has scenes from these and others featuring more of the uninhibited Smith (with Shauna O'Brien, Taylor St. Claire and McComas), Monique Gabrielle (with 3 differant women) plus Antonia Dorian, Mason Marconi (*SHOWGIRLS*), Sam Phillips (from *PHANTASM 2*) and others. *ALICE IN ANALAND* (Sin City) directed by Henry Spencer, is a typical late 90s hard X movie with some Gregory Dark touches. Men wear weird face make up and a plastic rat and a Mr. Potato Head "watch" the action. Dominique Bouche and Valeria star.



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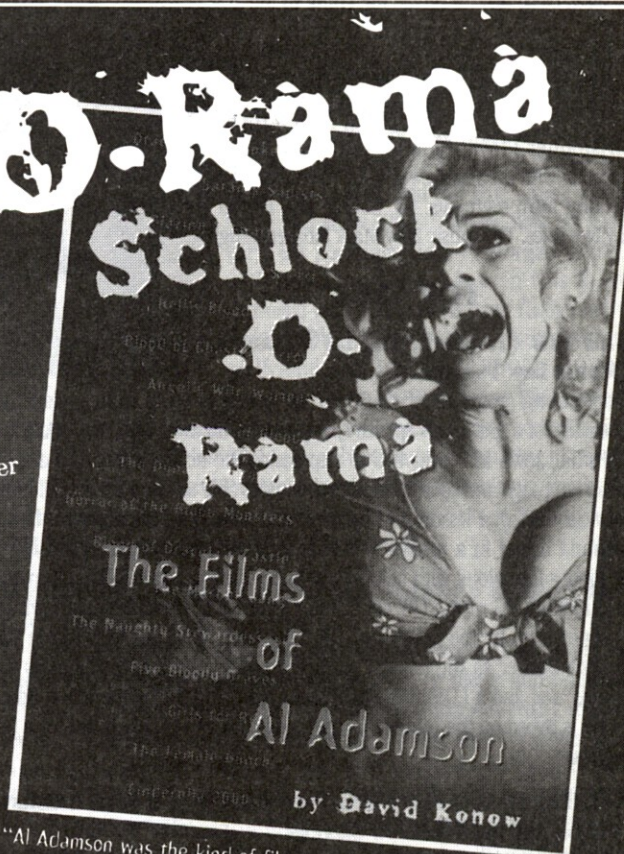
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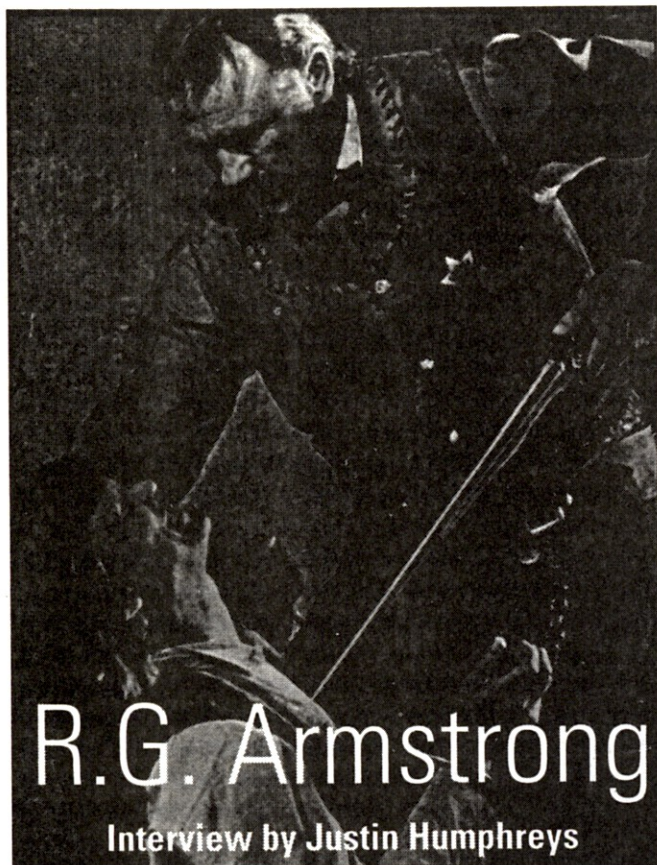


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"Al Adamson was the kind of filmmaker who said, 'Oh, the lemon is rotten? Then we'll make rotten lemon juice!' I love the man."
—Joe Bob Briggs, TNT late-night host



R.G. Armstrong

Interview by Justin Humphreys

Part Two

L.Q. Jones (PV #21/22) appeared in nearly a dozen films with R. G. "He's the only one I know who could talk to Sam Peckinpah on the set, 'All right Sam, let's get this piece of shit on the road. What do you think you're gonna do? Make a masterpiece on this kind of budget and script?' He would talk that way to Sam. I'd look around and then say 'My God,' and Sam would take it. Nobody else would dare do that. Sam was tearing into Strother Martin when doing *BALLAD OF CABLE HOGUE* (70). Sam made a mistake and L.Q. just let him tear into him 5 or 10 minutes, went and got a drink, came back and said 'Sam it's your fault.' Sam said 'L.Q. you'll never work in this town again.' They had a weird kind of relationship and it was great. He and Warren Oates were buddies. Peckinpah and Warren were buddies and they'd go hunting and go off, whatever, you know, but L.Q. was... they were all buddies but L.Q. had a little different niche...as I did in terms of Sam and we each had a part to play. L.Q. could do that and get away with it and Sam wouldn't let anyone else do that. He'd say 'Get the fuck off my set—you're all fired.' Really. And they were. Twenty of them.

ANGELS DIE HARD (70) was from New World and directed by Richard Compton. "I got involved in that one because of my agent who had put up money in that and that was the first cheap budget movie I did and it was a motorcycle movie. I'd never done anything like that. A motorcycle movie and there were friends of mine in it, Bill Smith. We were actor buddies and also worked out in the gym together many years ago when we first came out here. Well, not buddies. On the set, I'd never see him personally. Most actors' acquaintances are on sets. So I just went out and did it because they took a friend of mine on and gave him a job. We went up to Kernville, in a little town of Kernville. It was fun. Every set has been

fun to me but it was done on a shoestring basis and it was the only movie I was able to get any deal to where they would give me a percentage of the gross."

Around this time the TV western scene began to dry up. "Well, I was ambivalent. It was like, I'm sick of doing those, you know. The opportunity and what you might say...classroom, where I could learn how to act, I used that for exercise. I needed to know how to work before a camera with other actors. I needed to get the practice to get in a sense, diminish self-consciousness, which it did. Once you do something like that over and over and over, pretty soon you feel like you go on and you don't worry about that self-consciousness of being an actor. You just get freer in front of the camera."

Philip Kaufman's *GREAT NORTHFIELD MINNESOTA RAID* was in 72. "They redid a town and made a western set out of it, and it was my chance to work with Phil Kaufman. I really trusted him. I felt my trust was correct because I think he's one of the top poets with the camera and making movies out here. He's a poet. I mean his sensitivities and his sense of transitions, and his sense of things like that dance in that house of ill-repute after the bath. We were sittin' there and it was playing all that weird old-time music and we were dancing around. It had set such a mood that I hadn't seen or felt that, before they were goin' out and do a job and get killed. It was almost like a dirge...sending them out, into the unknown. And Phil Kaufman, we parted with him and he did that movie with Warren Oates up around the North Pole (*THE WHITE DAWN*). You know, he actually wrote the script for *THE OUTLAW JOSEY WALES* and Eastwood took it away from him after about two weeks and finished it himself. But he kept the film that Phil shot."

THE LEGEND OF HILLBILLY JOHN was from the same year. "Yes! I just had an experience with that. I'd almost forgotten about it. Barney Rosenzweig produced that. His daughter was directing a *BIOGRAPHY* show. They were doing one on Andy Griffith and they asked me to come in and be interviewed, because I put him in my play when he was about 21 years old when at the University of North Carolina. I chose him to do that. I saw the talent in my mind, you know. And that *HILLBILLY JOHN*, he produced that and Alfred Ryder was in that. I remember we did that out in Concord, Arkansas. Terrific, I mean, attempt. It sort of failed commercially and all that but it attempted to catch something in the South that has to do with mystical kind of things, people way back in the hills, the superstition that could be communicated through songs and influences on people that really exist down there. It did, which I got from my mother, she was from up in Cumberland Mountains of Tennessee. Nelson Rockefeller's brother was the Governor of Arkansas, owned the big mountain out there and we shot that on top of this mountain overlooking the whole valley around and I enjoyed doing that although it was a small part, it was a chance to go down in the South and I like to go on location."

WHITE LIGHTNING, also shot in the South, starred Burt Reynolds. "Burt I've known for a good while you know, out here before he ever got goin' as a star and everything. Burt was like, to me, he wanted to do all the work, not all the parts, but all his work, the work, and everything. He got so involved in it. And I liked working with Burt, we were like kids working together. When I was working with him I'd say, 'There's old Burt there,' you know, it became part of the character I was playing. The old White Lightning guy. That's about the only time I really did work with him.

I did one television show. We were down there 5 weeks or so, I think, and Burt, that was his first big gross, started makin' money, being a star in that picture, he didn't make that money on *DELIVERANCE* or became a star...but that's *WHITE LIGHTNING*. Then he did a whole bunch of them after that, that character Gator. We made that out of Little Rock. Yeah, found a place, it looked like this little house that was in there with a bootlegger where I'm supposed to be living. They actually found this little abandoned house way out in the country there. And the experience is there, you know, we were making a picture about white lightning.

"This guy was on the set who was like a well to do, kind of like a big rancher. He'd say 'Let's go out, come on out in the truck. Let's have a drink,' it was hot and everything. I thought it was white lightning. He had a jug half full of white lightning, like water, he also had a can of grapefruit juice we used. I don't drink that, but I drink it just because to be sociable, but uh, boy was that uh, good stuff. I mean, in terms of the homemade stuff, 'cause I was raised out in Alabama out in the sticks where during the Twenties before prohibition was repealed, there were Deacons of the Church being sent to prison for a year. They were discovered making whiskey. It was hard times. You had to make a buck."

MY NAME IS NOBODY (73) was a Sergio Leone production. "Yeah, well, it was a great trip over there. To Grenada. We shot out from Grenada on a western set out there. It was a beautiful western set. Henry Fonda was in it. I got to meet Henry Fonda. We went out, in New Mexico, Silverton or Silver City or somewhere and shot some of that stuff and I got to know Sergio Leone pretty good working with him, but they had a director but he was constantly interfering with that director. I didn't particularly like that but of course it was his stuff. I had to drive a big wagon, which I think is four horses or something like that, and I pulled into a little narrow place, into a barn looking place and man I'm not an expert but I did that and drove it. Boy I just made it perfect and he came yelling up, Sergio, and said 'You didn't go in far enough,' you know, but I thought I done a hell of a job and I had to do that again and it really kind of pissed me off. I mean it was like inconsideration. I'd done a hell of a job for being an actor. They expected you to do everything. Slim Pickens, now he could take six horses and drive a stagecoach. I saw him do it. There weren't many actors could do that."

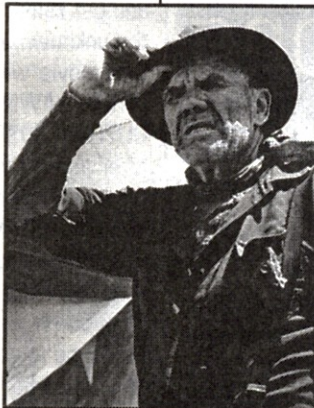
BOSS NIGGER (74) was a Fred Williamson western. "They took away the word Nigger. When I was doing *STAY HUNGRY* (76) with Bob Rafelson and Robert Mosley, I had a scene in that where I was doin' a number peeping down on Sally Fields and I yelled out and he opened the door on me and caught me, Robert Mosley, and you know when I said 'Get out of here nigger.' Bob Rafelson stopped me and whispers 'I don't want you to say nigger.' I said 'Why? It's what this guy would say and I'm playin' the character.' He said that doesn't make any difference. He doesn't want to hear you say you are a Southerner and something comes through. Other actors pronounce that Nigra and all that. I said that's the way they say it down here.

"They get too many actors that don't know the South, go down there and talk and say Southern accents. It beats me, you know what I mean? But Fred Williamson is like a real charming and

charismatic character by the way. I'm not saying that much for his talent or anything. He's great taking something so he can make money out of movies. He was very nice and I won a trip to Santa Fe. It was during a troubled time for me, my wife leaving. Movies helped keep me goin'. I was really down and out. I'd given up everything I wanted to be on a film somewhere writing which I wanted to do and I got tapped into doing movies. I couldn't teach anything to make money, to do what I wanted to do so I kept doing movies when they came up. I didn't have the proper representation. It was one of those hardship trials and trying to make a transition from western movies...that's exactly what those movies were. *DEVIL DOG: HOUND IN HELL*, *BOSS NIGGER* and *ANGELS DIE HARD*. All those movies of me trying to do a part of, trying do something different. I wasn't in with a social scene. I didn't get the kind of peak parts that I should have been getting. So I started just using it to set myself up to do what I wanted to do, and which I did."

PAT GARRETT AND BILLY THE KID (73) was Armstrong's last Peckinpah movie. "It was sort of like an apprentice to a dictator. I mean, he was somebody who's a total tyrant, he believed he'd run the set and he did, you know. I'd see him run producers out of the set and so forth. He had a lot of problems, but he respected me

somehow because...there was some kind of connection, 'All right, go ahead,' and 'Tell me, take it to the edge, that is depth,' you know. Some of those scenes I was in, I was very, very risky doing them, but anyway, when he really did a jolt was in *PAT GARRETT*. He got up out of the chair in the corner of the room, which he spent hours lighting, just writing the whole thing, to go over and embrace Kris Kristofferson. Right in the middle, it was a good walk of 15 feet almost across to get to him. Right in the middle of it, I had a couple of lines thrown at him back and to and before I jumped one after, and he yelled from behind the camera while the cameras was going and says 'I don't believe a God damn thing you're sayin' or doin'' and I



FAST CHARLIE...

stopped dead in my tracks.

"Nobody'd ever done that to me, not even in life and I was in absolute insane rage, whether to go over and stomp him. Just let it go. He humiliated me. I'm from the South you know what I mean? He always had led me in the other movies very nice and respectful and so forth. Then, cause he had me playing preachers and so forth that were half killers, but anyway, I stood there and I says, 'That son of a bitch, I'll show him,' you know what I mean? I mean these were all little voices now. I stomped back and, sitting down on the set, I heard the director say action. Even the way he said action, I stomped across there and I was supposed to miss that chair and let Kris take his own fall but I just tipped off the edge of that chair, he went a flying, tumblin,' and I went around and grabbed him by the hair of the head and ripped him up and...his eyes was bulging out at me and I shoved the shotgun and said 'you son of a bitch,' you know, what I mean, I was really feelin' it and Matt Clark, he stuck his gun right into my face and he said 'Stop it, stop it Bob.'

"It was real, it was real man, I mean, I slammed him down and I stalked up, past the camera and everything. Sam Peckinpah leaned over, he leaned back and says 'Goddamn Print.' And he fell backwards over in his chair (laughs). That was somethin' that

happened, it happened on the set, both the director and us, you know, and that doesn't happen very often. But from then on, I realized they ain't gonna be satisfied, no good director out here, demand you give your whole soul, heart and bottom of your feet to him and let him mold it the way they want to. An actor...you've gotta have something they want to work with."

"This scene is on the back of the soundtrack LP. "Well, I know it's on the back of Bob Dylan's album. They don't say it's me but that's me." Later on, Armstrong is shot down on the street. "16 squibs in all. Four on my right side, they got the pad against me about a quarter of an inch thick and an undershirt and a short shirt and a vest. Four squibs on my right side, and four on my left side and 4 on my back and 4 on my you know and had all these copper wires running out down my leg over to this detonator on the side, A. J. Lohman was...I will never forget him, the special effects man. He had an aura of confidence and you could trust you're not gonna get hurt. I'm really tense and not 'cause I never had that many squibs on me. I had to look up and say the line, you know. It's like you're chained and he let go on me and when they detonated me it was like I was being shot, how being shot must feel, 'cause I went up in the air with it backwards in reaction. I didn't have to do much acting, it sort of propelled me. It was really shocking. I mean, I'm constantly being shocked doing things in movies that are...borderline being, getting dangerous and hurt. So doing this in life and willingly get out there to do it because of the art, so to speak, if you want to be an actor, you reach hell-raising kinds of feelings."

RACE WITH THE DEVIL was in '75. "That was interesting, the way that came about. That was, again, my agent who was involved in money in it and he called me and says Jack Starrett is sitting here, he says 'Wes Bishop and somebody else want Jack to direct the movie and said they wanted to know if you'd play the Sheriff for him, and I always wanted to work with Jack. I know Jack and saw his RUN, ANGEL, RUN and he's a pretty good...he had been parking cars out here for 10 years, but he knew the camera, he knew how to pace things and this script was lousy when I saw it, so he worked with me like an actor and he says 'OK R.G., look for signs around the tree and just improvise whatever you want.' I felt freer and freer with him and Peter Fonda and Warren Oates. I had fun with them. I had fun with those guys."

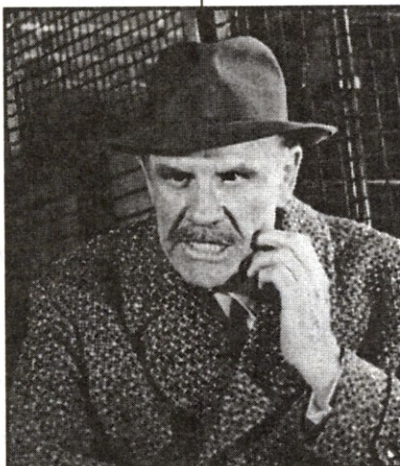
"They were good actors. Warren's a hell of an actor. So I threw Western Sheriff at 'em for real, and had a ball doin' it and when I saw the movie it became Fox's second biggest grosser that year. Jack Starrett's direction had put that pace in it and that chase in that motor home...they hadn't seen anything like it. I saw it once or twice in the theater and when one of the women in the motor home opened the door, one of the doors above the kitchen, and that rattlesnake was laying there and sort of moved around the head to strike, and the audience screamed. This is what amazed me during the time in the 80's, or whenever after that, most of the time, people, when I go out on location and go around they recognize me from that movie and another movie. I thought surely it would be Marlon Brando in the FUGITIVE KIND where I did one of the first things that got me typed as a Sheriff and that was a hell of a

chance, a hell of a part and a hell of a movie, but it was a down movie. Tennessee Williams...it's a classic now, just because it's Tennessee Williams and Marlon Brando. And so RACE WITH THE DEVIL was one of those movies that surprised me, seeing what the American public would buy. That was sort of disillusioning, of course that was a different time too. I had to take it all...I was growing, understanding about what I was involved in.

"Warren Oates was to me, one of the actors that could have been a big star. That I'd worked with on that character level and really could have done it if he'd gotten the right part. And Sam Peckinpah was getting ready to, well, he did with ALFREDO GARCIA, and he was really gonna do some movies with Warren as a star. Warren died first I think, and then Peckinpah. Warren was gettin' set to emerge out of that character category like Lee Marvin and I believe would have done it. I think probably Warren was a better actor. His DILLINGER, you would have thought he was Dillinger. Looked like him even. And that TWO-LANE BLACKTOP, a

friend of mine wrote that, Will Corry. That was another thing...to get more of the humanity, they were beginning to get more of a humanity that Warren had, in his movies. I think he was one of the most sensitive, I'll say one of the top 5 or 6 sensitive actors I worked with. He had that inner reality of some kind. And also, Brando had that. He had an inner reality, though it was on a quieter level. In Warren it was more phonetic sensitivity.

"Warren Beatty wanted to meet me for HEAVEN CAN WAIT, for a big part in that. I had a meeting with him on a Thursday and they called me on Tuesday and said they already cast the part to a star, and it was Jack Warden, who got the part of the coach, and a little luck, three or four days later, they called



HAMMETT

and said 'Warren wants you to do a small part in it. Would you do it? He wants you real bad.' My agent says well I advise you to do it. I said okay, and I did it. Wasn't much of a part to play the owner of a team and everything, but when I reported to work one day and I walked out on the field where they were shooting the football stuff, and Warren Beatty was already in his football togs and everything, and I'm standing on the sidelines and he looked up between the shot while they were rehearsing some plays and he looked up and I saw him turn and trot to me. I couldn't believe he was heading to me. He headed right to me and he said 'R.G. I'm so glad you came in to do this part. We'll get some good stuff for you. Ever since I saw you do that Sheriff in THE FUGITIVE KIND with Marlon Brando, I've watched your work and I like what you do, and I'm glad to work with you.' Gee and that flattered the hell out of me. Then I went in with gusto then! He even let me in the room where all the football boys, to give him the news there's more than it'd take in a week, and he'd bought the team, he's gonna do it. He let me improvise that whole scene. Buck Henry was co-director and he came up beside me when I was gettin' the camera over my shoulder on them, and I had two paragraphs to say, and he came up and slipped the pages out of my hand. The camera's running, they don't know it so I just start talkin' to 'em. So that scene came out of that. I was glad to have the confidence to do that on a big picture. I finally worked it up to where I could do that. That's victory

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in Hollywood. It's been my whole big reason for having done it.

"I got free where I could do work like that without just trimming and shaking and having reached that stage to improve it. (laughs) Whether it was a big part or not I felt a sort of a triumph and gain at what I had been working for because I didn't like that feeling in me. Charles Grodin was there. I didn't need him, I was just around him, saw a crazy guy, he's a good actor but he's got some cables shortened out, but anyway, that led to the next one REDS (81). Warren said 'I want to work with you a lot.' And he called me for REDS, to do that one big scene, an interrogation of a witch hunt in 1917 or 1918, the Bolsheviks, and I got to go to England on that, a place I never visited. I was over there over a week. It was great."

WHERE THE BUFFALO ROAM (80) was about Hunter S. Thompson. "They wanted me to come in and do the judge out there, and I never done a judge. I'm constantly trying to do different parts, and I went out there and I really enjoyed it. I had no idea these guys were getting the movie together as we were doin' it. It was just crazy. I mean Peter Boyle and Bill Murray and (director) Art Linson. But I had fun just being around those actors and seeing how they did comedy. They were dead serious, I mean. I read Hunter S. Thompson's book about being in a motorcycle gang. Hell's Angels. But, yeah, I sort of liked his writing. That's one of the reasons I wanted to do it as a matter of fact. I now realize why I did that, besides playing a judge. I knew I could play a lot of judges, but I haven't played a judge since. Bill Murray was taciturn around us,

you know what I mean? And he was almost like he does in his parts, you know in the situations he comes off funny or kind of interesting. I think he's a very interesting kind of an actor. I was up for a part that he was in (LARGER THAN LIFE). Went over and actually did a scene in a thing he did recently where he inherited an elephant. I never saw that but I was up for the part of an old circus kind of guy...drivin' nails in his head and he's a retired freak kind of guy, in the script. And I thought that'd be a good part to do, but I think Pat Hingle did it."

HAMMETT (80) was by Wim Wenders. "Well that was interesting too. With Brian Keith playing the partner of Frederic Forrest who played Hammett. The story is Wim Wenders, I forgot how many, months before the picture, had married this girl who played Bob Altman's NASHVILLE, the singer in it, the dark haired girl...she's a folk singer (Ronee Blakley). It was noticed that gradually, little by little, the script was being rewritten. She began with a small part and she ended up being almost as big a part as Mary Astor in THE MALTESE FALCON. They shut the picture down and got Bob Thomas, a writer to work on a rewrite and recast it. They brought in Peter Boyle to play that part that Brian Keith had. They kept me, and I didn't expect to be retained in that part and a year later I did it after I'd already done it with an Irish accent, and when I made it again they said knock out the Irish accent. So I did and I enjoyed seeing it again yesterday. It was on cable. It was shown several times."

LONE WOLF McQUADE (83) starred Chuck Norris. "I was looking forward to working with Chuck Norris. I had become friends with director Steve Carver, that had done MOONBEAM RIDER or FAST CHARLIE about this motorcycle race in 1918, David Carradine and Brenda Vaccaro, and I thought it was a cute script. It came off pretty good. It could have had a little more pace and everything. That was my first movie with Steve. I've done 6 movies with him, he hasn't done anything in a while, and that was one of the ones he had an interest in to do and he wanted me to do it, and we went to El Paso. I had a lot of fun doin' that picture. I enjoyed goin' to El Paso, I enjoyed goin' across into Mexico, and I enjoyed L.Q.(Jones) in it. I always liked L.Q. being in a picture, we'd get off in some long far away location and go out and eat dinners together. It's like going on a safari doing a picture like that, and all of 'em away from L.A. It was sort of a success for Steve Carver and also Yoram (Globus), he was an Israeli producer, part of Cannon productions. I think they got a suit in it against when they did WALKER, TEXAS RANGER. They used the same character. They cut Steve out of it. They used the whole idea and everything. Ramification."

"I went down and did one, L.Q. and I went down and did one of those Texas Rangers, about 1½ weeks, I enjoyed being down there, I like the location. I've gotten to see the world which I never would have if I'd have been a teacher or something. I've been all over the country. I've been in so many different little towns in this country. In 1985 I did, with Willie Nelson, THE RED-HAIRED STRANGER, I really enjoyed doin' that part. It was the kind of part I could have been doin' out here all the time. They didn't promote it right after they got it together, it was faultily constructed and I think...it might be classified as a example of primitive making of

movies by somebody I liked, Willie Nelson and the money he raised to do the movie the way they wanted to do it."

Armstrong was in PREDATOR (87) "I did that movie STAY HUNGRY with Arnold Schwarzenegger. It was his first movie over here. He had done HERCULES and they had dubbed his voice, but Arnold had worked real hard on things and Joel Silver that produced it, I'd done a small part in PURSUIT OF D.B. COOPER for him and when they sent me the script I said 'I don't want to do it, it's not a big enough part, you know, I had to work with Arnold after having the part I did in STAY HUNGRY.' They said it would be one week's work down there, maybe two weeks in Mexico and Puerto Vallarta. I said 'Puerto Vallarta? That sounds great.' Really that's the way it went (laughs). I still turned it down, and Joel Silver called me from Puerto Vallarta and says 'Get on down here.' So I said okay and they paid me good money and we stayed in one of those chain kind of motels in Mexico, sort of really ritzy, Camino Royale or something like that. But I did that, a lot of these things to get the location (laughs). And John Huston and his little island over there. He was my hero, John Huston...I've read his autobiography. He's my favorite actor. I thought he was the greatest actor."



DICK TRACY

Armstrong was Uncle Lewis on the FRIDAY THE 13TH series. "Oh, yeah (laughs). Canada. They offered me good money to do that. They had tried to get Peter Cushing. But then they offered it to me. Made a deal and I lived in real good quarters in one of the big hotels, and I needed a little money at that time, making the transition to that. So I went up and did it. Well I did 4 more of them! (laughs). I had a ball in some strange way. See I didn't look at myself, my acting career. This was all grist for the mill for me to write about. I never got around to writing, I might still get around to writing stuff about myself. Then I asked for a little raise if I was gonna keep comin' up there, because I had gotten pretty hurt on it and I was sore for three months as a result of it and they said 'Oh no,' and I said 'Well, forget it then' (laughs). But I coulda kept on doin' it. I was glad to get out of it in reality." Uncle Lewis footage was used at the start of every episode.

Warren Beatty used Armstrong again, as Pruneface in DICK TRACY (90). "Yeah. Three ½ hours in that makeup. William Forsythe was sittin' next to me, four hours in makeup. He was doin' Flattop. It was a good experience but it was miserable to sit there. I sat there all day one day in that makeup and they didn't get to me. That was a real good paying job. He came over and asked for a personal interview. He's a lover. That is he loves and strokes you. And he called, 'Could you possibly consider doing a small part for me in DICK TRACY? One of those characters.' I said 'Sure Warren, which one?' 'Well, I don't know. Do you remember Pruneface?' I said 'Not really, but I remember Mrs. Pruneface.' 'Oh, yeah, she was even meaner than Pruneface.' Well he laughed and said 'Well, there's Big Boy, and...' he threw out some names and I said 'Well, alright whatever you think I can do, I'll do it.' And the next day his agent called and said they want you to do Pruneface. So we made a deal. Al Pacino did Big Boy. Anyway that was an experience and getting to work with Warren again. He's really great to work with."

"I did one scene with Al Pacino where he discovers they're lookin' down upon him and that they had a bug on him. And then at

the end when they killed him. I was glad about that, being free. I was sitting there, and at the end of the scene, there was a bowl of English walnuts sitting in front of Al Pacino. I wondered what that's for. And on the whole big table, it was the only thing on there (laughs). And so at the end of the scene, Al Pacino, took a handful of the walnuts and one by one he'd slide those English walnuts down the table to each other. And it irritated me. And as my character I'm having to come under to him, and as one of them sailed by me, I had an impulse and I reached out with my left hand and BAM. Smashed it right on the table. I can't tell you how good it made me feel, to be free enough to do that and so everytime he'd do one again I'd smash it! Then when they'd come up to another angle, another shot, Warren said 'R.G. don't forget to smash that walnut!' (laughs). It's like a transition to another scene. I felt free to do that with him (Al Pacino). He's the lead in the movie—a big lead! I felt free enough too whatever he wanted to do with it, I smashed it! (laughs)

They gave me a really good part in WARLOCK 2. And I knew the guy who produced it was the son of that trio who did WHITE LIGHTNING and also did THE RIFLEMAN. Four Star, his son Robert Levy called and asked me, wanted me to do that part in PAYBACK in the second movie, since I'd done the other one. So I said okay, you know it was more like a favor, and I also wanted to see how I could function with my eyes. It was the first movie I did where I thought...I have macular deterioration ...how it would affect me on the set. And with all the lights it didn't bother me. I found out then, that PAYBACK (94) helped me to understand I could do movies the way I was and not feel limited by it.

"I played Eric Stoltz's grandfather in DON'T LOOK BACK, it was for HBO. The guy who wrote it, was there also playing the villain in it. It turned out to be Billy Bob Thornton! That's when I knew what an actor he was! He did a hell of a job as a sort of a drug kind of guy comin' in to get his money back, had this gang with him. After it was over, I went up and shook his hand and said 'Billy Bob I sure enjoyed workin' with you. 'Yeah,' he says, 'Me too. I got something in October and I want you to be in it, and we'll go down to Arkansas, or somewhere down there.' I said okay, and we parted, but I never heard from him and the movie that came out was SLING BLADE! I could'a been in that. Robert Duvall was in it. I have eyes sort of like him. So that was my fling with one of the top movie makers now. He did that movie called A FAMILY THING with James Earl Jones and Bob Duvall. Now he's a hell of a talent. And so I got a chance to work with him during the last days of my career but I'd work with him again I think. SLING BLADE just knocked me out. My God! That was something I would have liked to have written about, exploring the whole symbolism of the way a lot of people in the south have been looked at for a long time. I think he should have got the Oscar as far as I was concerned.

"I'm still available. I'm going to keep working. Everybody says you've had so many different phases in your life, so many different lives! From when I worked in the steel mills and all that time out in the sticks in Alabama, which I don't wanna talk about. Well if you're going to be an artist, just get prepared for heartbreaks all along the trail, and that's the way it's been."

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Bo Hopkins

By Justin Humphreys

Bo Hopkins was born in 1942 in Greenwood, South Carolina. "My dad died when I was nine, and then we moved down with my grandmother and I run away from home a lot and got put in a lot of homes." When he was 13 he found out that he had been adopted. He dropped out of 8th grade. He spent time in reform school (a tomato ranch). When he was 16, he was nabbed as a lookout for a robbery. Thanks to a D.A. uncle, he was given the option of adding two years to his age and going into the Army. He served his time in Korea. "And then I got out of service, and I wanted to finish school, you know I quit in 8th grade. I got married, and then we were married just nine months, and got a daughter named Jane, and then I got into a little theater play and I got me a scholarship, in Danville, Kentucky. From there they pulled me out of school and put me on stage with actors from New York and so then I got the lead in three plays, went back to South Carolina, then went to New York, didn't like it much, went back to South Carolina, and from there I came to California. I got a scholarship to a couple of schools, Desilu was one of them, and then from there I was doin' MOD SQUAD, GUNSMOKE, things like that."

He attended The Actors Studio in Hollywood. "Mostly I would go and sit in on a class and listen to Lee critique scenes and then Martin Landau, I went to some of his classes, and just observed, and participated in a few things. That was about it. I did a movie called THOUSAND PLANE RAID (starring Christopher George) and then right after that I got into THE WILD BUNCH. I'd technically say THE WILD BUNCH was my first movie but the first one I did was THOUSAND PLANE RAID. I did three pictures for Sam Peckinpah and he was, you know, very good to me. I loved working for him. Like I say, he was very good to me, and he was a good director and I had fun on all his movies, and he was a good man.

He had faults but who doesn't?

"Working with Bill Holden, and Robert Ryan, and Ernest Borgnine and L. Q. Jones and all those guys and Dub Taylor, and Ben Johnson were all my friends, and they continued to be my friends. Bill Holden bought my girlfriend a honcho, and I met his wife, and he had to pull out back to talk to David Wolper about a documentary he was doing in Africa, and he told Wolper about me. THE BRIDGE AT REMAGEN and I got the part. And he got me in another movie later. Robert Ryan did my first interview, because I didn't know what interviews were. And that's the kind of people they were, just great people to work with. I love Robert Ryan. I thought he was a gentleman, and Bill Holden was the same way. They took their craft seriously but they didn't take the shit outside of there. They were men's men, I would say. By that I mean they did their work, at one time they were professional. Beyond that, their life away from the camera, they didn't really care about that. They just cared about their work."

Hopkins made a great impression as Crazy Lee in THE WILD BUNCH. It opens with him holding hostages and making them sing in a payroll office robbery scene. "Well, in the beginning the girl that was a school teacher there, they had hired as an extra and I was supposed to umm...kiss her on the ear and she wasn't reacting right so Sam said 'Look, uh, when you go up to her this time, just stick your tongue in her ear,' and I did and I got a big reaction and he printed it." Crazy Lee's dying line is "Why don't you kiss my sister's black cat's ass." "I did MACHO CALLAHAN after with Jean Seberg, and David Janssen. They were real great, you know, people to work with. David was very fun, fun loving and loved to play golf. Jean, I kinda had a little crush on her 'cause I was playing a kid who did anyway and she was the sweetest woman and uh...I don't know what happened later. She had a tough time, you know, did her first movie JOAN OF ARC and the critics killed her and I think she showed a lot of guts by staying in the business and she proved them wrong because she could act. I mean, PAINT YOUR WAGON. Lee Marvin and I were very good friends after the movie was over and I'd go down to see him and Pam, his wife, and I love Lee. Not only his acting, but I love him as a screen person and he was just a great guy once you got to know him. He was hard to get to know, he's like a lot of people, but once you got to know him he was just...he insists you come by the house and see him and you know it was just a big thrill, you know, to have him as



THE WILD BUNCH

a friend."

THE GETAWAY (72), written by Walter Hill and starring Steve McQueen, was Hopkins' second Peckinpah role. "I loved working with Steve. We became friends on the movie and of course I was a big fan of his anyway. I miss him. I wish he was still here. I wish a lot of 'em was still here. Steve and I were both in homes for troubled kids, and I guess we kind of had something in common. If he let you get to know him. I had a lot of fun with him. He had a tough time too. You know I just miss him an awful lot, he died too young. Sam told me to comb my hair in a scene when Steve was giving us a map on what we were going to be doing. And he didn't tell Steve. After the scene started, you know Steve said 'Okay we're going to start over here, hit a bank here, then we're going to go over here,' and then I started combing my hair. He said 'Whao, whao whao, why is he combing his hair?' 'Because I told him to,' 'Oh, okay.' Steve, he had to know everything that was going on. Sam just laughed and the day I'm riding a motorcycle, it wasn't a big one it was one of the dirt bikes, and Steve says 'Well how come he rides and I don't get to ride?' He says 'cause 'If he gets killed who gives a shit, but if you get killed, we lose a lot of money.'"

Al Lettieri was another GETAWAY actor. "I loved Al. He and I were real good friends. He took me to see THE GODFATHER. I didn't know what it was about. Of course when I saw it I was just flabbergasted it was such a great movie and he was great in it. And you know he was just getting his career started and he was just a great guy to know...great guy... had a lot of fun with him." THE CULPEPPER CATTLE COMPANY was also in 72. "I think CULPEPPER was a movie we did that was really realistic, Dick Richards made sure of that. Jerry Bruckheimer was the producer. Its' a lot of the stunt guys, you know THE WILD BUNCH and that one is a lot of the stunt guys' favorite westerns because of the reality in it. And I really enjoyed doin' it. I loved the character in it."

AMERICAN GRAFFITI was the biggest movie for Hopkins in 73. He played the leader of the Pharaohs gang. "I loved working with George (Lucas). He's very quiet and unassuming. I like directors that way. He didn't have an ego problem with an actor, and he loved to listen to ideas. In fact Candy Clark and I did a little cameo in RADIOLAND MURDERS, he directed it. First time he directed since AMERICAN GRAFFITI. He directed our scenes, and I always thought a lot of George. Very proud of him. I call Paul (LeMat) every now and then. Fact, I gotta call him again. I like Richard (Dreyfuss), always have. We all had the same trailer. We all dressed in it. Richard was a great guy, a conversationalist you know. We loved to talk about politics and things like that and Harrison Ford was the same way you know, and of course Ronnie (Howard), I'd known him. I did my first TV show (when he was) Opie. That's how I got my SAG card). So it was

fun you know, work on it and all the people, everybody was nice." Much of GRAFFITI was shot at night. "Well it was something you had to get used to. You go in at six (pm) and you got off at six (am) and uh...if you're getting paid you kind of try not to think about it. But I don't really like night shooting, never have but you know, if I'm getting paid I have to do it."

WHITE LIGHTNING (73) was a Burt Reynolds hit. "Well I just finished AMERICAN GRAFFITI and I'd fly down to rehearse with Burt on the weekends and then I'd go to, after I'd finish 3 weeks of night shooting, I flew down to Little Rock and we started a movie, and I still had to sleep during the day. But I had a lot of fun on the movie."

THE MAN WHO LOVED CAT DANCING (73) also starred Burt Reynolds. "I did WHITE LIGHTNING before that, and my agent had got me in to meet (director) Dick Sarafian, so I got that part because Dick wanted me for it, and of course it was great to work with Burt again, and Dinah Shore and Sarah Miles, and you know, I just love working with Burt. 'Cause I had a lot of fun with him. We'd do imitations and he's a great friend." THE DEADLY TRACKERS (73) was directed and written by Sam Fuller, but he was replaced as director (by Barry Shear). Richard Harris starred. "I worked with Sam Fuller in Spain. Well, it was great working with Sam and Richard both. I was still a kid and I enjoyed, you know, working with them. And it was a good script."

THE KILLER ELITE (75) was the third Peckinpah role for Hopkins. "Peckinpah just sent me a script and told me to do something with it and I came up with the idea of wearing the glasses and they were my own, I had them made you know, tinted blue and I tried to make the character cool, you know? I love working with Jimmy (Caan), he knew what he was



MORE AMERICAN GRAFFITI

doing, he was very good in martial arts 'cause he'd been studyin'. Of course he loved sports so we played basketball and you know. I had a great time with Jimmy. We shot most of it in Chinatown and the boat...the ghost boat or whatever, it was docked."

A SMALL TOWN IN TEXAS (76) was directed by Jack Starrett. "I love working with Jack. He directed me in two things—one with Johnny Cash, THADDEUS ROSE AND EDDIE (78). He was a good actor's director because he would let you improvise if the scene wasn't working and I like that. I remember it was a small town in Texas where we shot it because we did THE GETAWAY there. A place called San Marcos and I had a great time 'cause I had been there before so it was a good experience, you know I really enjoyed working in that."

He played Tex in the popular hit MIDNIGHT EXPRESS (78), written by Oliver Stone and set in Turkey. "They had been shooting two weeks before I got there so when we got there they were well into the movie. They were shooting like the beginning and uh...I enjoyed working with him (director Alan Parker). It was a very tough film because it was so damn...you know...down. You had to get your own sense of humor about it so you know that's

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DUSK TO DAWN sequel

the main thing I remember and of course, I was always scared when I was at the airport that somebody'd plant something on me. I thought it was a good movie."

Hopkins returned in **MORE AMERICAN GRAFFITI** (79). "Well, I didn't like it as much as the first one because it's hard to do a sequel, very few succeed. I think what happened with that one was they tried the split screen things and it didn't work. And I think that the story was there but the split screen thing I don't think worked for the audience. I think if they'd, of course it's my opinion, if they shot it like they did **AMERICAN GRAFFITI**, it would have done a lot better. Candy's now a good friend and Paul LeMat and yeah...I really enjoyed (doing) it." He was a regular on **DYNASTY** for a year but quit, basically complaining that ABC was changing his character and cutting costs. In an 81 interview Hopkins said, "I never walked on any show before. I've never been drunk on a set, never caused trouble, never been fired. But I have my pride. They can take away my house, my Mercedes, my pool. Just leave me and my dog and I'll be allright I don't

care if I never work again. I can walk out of this town with my head held high leaving half of the S.O.B.'s kissing behinds as they've always done."

Hopkins, of course, continued to work (a lot) including on network TV. He even returned for a **DYNASTY** TV movie. "Right after that I did a thing called **SWEET SIXTEEN** and then I did a lot of movies like in between and went to South Africa to do a movie, and then shot some here. And then I came back and did another special two hour **DYNASTY** and I did four, five other films. Hell I even forgot some of them. **BOUNTY HUNTER** (89) was with Robert Ginty. "I love Bob 'cause he was a good friend of mine. That's the reason I did the movie. He's directing now which is good because he's a good actor's director. I think I seen it once and uh...that was a long time ago. I enjoyed doing it. You know, I could never comment on something I do...But I enjoyed working with Bobby, that's the reason I did it. **THE LEGEND OF WOLF MOUNTAIN** (91) starred Mickey Rooney. "I had a great time doing that because he told stories all day and I got to

listen to a lot of 'in' stuff that I didn't know. We shot it in Utah and up in the mountain and every time we would take a break or something, Mickey would tell stories and that was what was fun." **INSIDE MONKEY ZETTERLAND** (PV #19) was in 92. I did that because it was sort of an artsy, fartsy...or an artsy, arsty movie. The kid Steve (Antin) played my son in **SWEET SIXTEEN** so I got to play his father again." **RADIOLAND MURDERS** was in 94. Well, I went and did it in Georgia. Fred Rouse called and wanted Candy and I to go down and do a cameo in it, play the mother and father and so that's the reason I did it, because of George Lucas. They cut a lot of our stuff out too. So we weren't in it that much."

I did a rodeo movie with Dwight Yoakam called **RODEO CLOWN** and then I did a family movie with puppets called **LUNKER LAKE** and when I got back from that, I went to work for Oliver Stone and Sean Penn and Nick Nolte and Powers Boothe in **U-TURN** in Arizona and that was a big thrill working with Oliver. I really enjoyed working with him. He reminds me a lot of Peckinpah (laughs) in a way. He's got that sense of humor and we'd tease each other a lot. I mean he'd tease me more than I teased him, but I really enjoyed working with him and it was great working with Sean Penn and Powers Boothe who is

a friend of mine and Sean Penn who's just a great actor, just love working with him. Hope to do something else with him. In the last three years, I guess, the parts are getting what I like. I can pick and choose. I don't have to do anything unless I want to."

"I think I've been very lucky. I've had a good career. I hope that it gets better now because I think I've matured a lot more and also I want to open up some new creative juices and I have an 18 month old boy (laughs). I think I've been lucky to work with some of the greatest actors, you know of all time and I've been lucky to have come along at sort of the end of another era. I've been very

fortunate and lucky. I've been very fortunate in my career with the people I've met...and the movies that I've done, some of them that will always be here, so my son can see 'em. Acting is a gift if you've got it. Some people don't have to study as hard as others but I think it's all a gift and it's what you do with it. If you can survive in this business, then you've won. If you just hang on and survive." Bo Hopkins was in **DEMON KID** (PV #26) and **UNCLE SAM** (PV #24) and more

recently worked for director Richard Linklater (**THE NEWTON BOYS**) and producer Quentin Tarantino in a sequel to **FROM DUSK TO DAWN**.

PV



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SPARE PARTS

By DALE
ASHMUN



Aboy maties! Just got back from a giant Subgenius Devival X-Day Drill in Sherman, New York. The world was scheduled to end early morning on July 5th, but the predictions were a bit off. It seems that the year 1998 got put in upside down and the saucers aren't due to pick up the true Subgenii yahoos until 8661...which gives us plenty of time to pore over the latest batch o' parts.....

CRAZY CATALOGUES DEPT... Send 3 bucks to Mark Johnston at HC-77 Box 111, Hinton, WV 25951 and he'll send you the third edition of his overwhelming SHOCKING VIDEOS catalogue. This baby is 100 pages thick and even if you never order a video from Mark, you can spend many pleasant hours chuckling over his wryly humorous summaries of films like PORCO MONDO and CENTIPEDE HORROR. If Italian horror films are your bag you've got to check in with Shocking Videos, most of which are priced at a low 15 bucks. He's got lots of adult titles also so send an over 21 age statement signed in virgin poodle blood (or ink). An SASE scores you Mark Gillespie's WEIRD STUFF FOR A BUCK Catalog (5099 NW Knute Anderson Rd, Silverdale WA. 98383). Be the first mutant on your cell block to own an "imported Chinese Attack Frog" or rule your own personal "Fly Circus". Meanwhile, from up in NYC, Katharine Gates sent me her recent publication Maruice Vellekoop's ABC BOOK (A Homoerotic Primer). For a detailed description of this groovy tome and other fine Gates of Heck items like FACETASM by Chas. Burns and Gary Panter, ORIGINAL SIN (The Visionary Art Of Joe Coleman) and Annie Sprinkle's POST MODERN PIN-UPS, send Katharine a stamp for her ultra cool VICE IS NICE catalog to Gates Of Heck, 15 Harrison St, NYC NY 10013. Serious collectors of underground art will want to case out UNDERGROUND ART ORIGINALS (\$5.00 to Robert Lewis, PO Box 27854, Richmond VA 23261). This 48 page big mag contains lots of cool original artwork for sale by such wizards of the pen and brush as Robert Williams, Bill Griffith, R. Crumb, Spain, S. Clay Wilson, Kim Deitch and gobs more.

'ZINES UP THE KEISTER DEPT... BABBLE ON (\$1 + two stamps from Niki D'Andrea, 417 Westwood Lane, Rochester, IN 46975) fills you on the THRILL KILL KULT and HANZEL UND GRETYL among other random topics. FEMINIST BASEBALL #15 (\$3 to Jeff Smith, Box 9609, Seattle WA 98109) has hundreds of record and concert reviews plus articles on The

Bevis Frond and The Fastbacks. Send one buck and a stamp to Tom Watson at 3240 N. Marshall Rd. #1, Kettering OH 45429 and he'll send you the latest ish of his CORE KILL ZINE, which he describes best as "a personilish, rant, music, cartoon, artsy fartsy thing.... and also punk as fuck!" IDIOT CHILD (\$3 to Mike Stickel, 2900 35th Av. South, Mpls. MN 55406-1712) contains three bizarre short stories by Mike and some killer antique clip art porn for extra flavor. Tasty stuff all the way.

DOWN IN NEW ORLEANS DEPT... comes the second issue of COCKTAIL (\$4 to Tina Foster at 840 N. Rampart, box 45, N.O. LA 70116) a heady mix of short stories, art, essays and drink recipes. The theme this ish is "Bedtime Stories" and COCKTAIL also makes good naptime reading.

SEX SELLS DEPT... and that's one good reason to send \$2 to Gregg A.R. Yeti at Box 70, Syracuse, NY 13210 for "The Juicy Issue" of THE FLASHING ASTONISHER. It's chock full of erotic, titillating memoirs by expert sexologists like Dr. Ducky Doolittle and Albert

Huffstickler plus lots of doity pix.

COOL COMIX DEPT... Greg Prevost of the sublime CHESTERFIELD KINGS sent us a comic chronicling their adventures drawn by Kirk Mints. I couldn't find a price on it so send Greg a SASE for price info on this item plus his latest CDs and fine teen scene magazine OUTASITE at Living Eye Prods. Box 12956, Rochester, NY 14612. MALIGNANT STRAIN is the brain child of Clay Henns and Floyd Choat. It features lots of monsters, violence and bad ass babes kicking serious butt and it's yours for only \$2 from Clay at 11910 White Bluff, G-4, Savannah, GA. 31419. For \$6 you can enter the world of BIG PLACE COMICS by Kevin Quigley (187 Landing Road, Newport NJ 08345). Once there, you'll meet characters like Little Georges Roualt, Dario Botta, Louie, Nibs and assorted oddballs goofing around for your edification.

TOOTING MY OWN HORN DEPT... I just finished putting together a video version of Spare Parts and you can get the first volume for a mere \$10 ppd. It includes live features on Robt. Williams, John Trubee, B.N. Duncan, Charles P. Johnson's Museum of the Odd, naked coed blood wrestlers from the Subgenius X-Day Drill and assorted surprises. My new address is PO Box 8812, New Orleans, LA 70182-8812. Feel free to send me



pluggables at that address as well. Oh yeah, while I'm trying to pry cash outta yer clammy mits, KULT OF KUTENESS #3 is finally out and it's a killer—art by Peter Bagge, S. Clay Wilson, Ivan Brunetti, Nick Bougas and more superstars all for a measly thin dollar.

WAYNO RULES

DEPT... I just glommed a bunch of slick shit from one of my favorite cartoonists Wayno. He's got a superb line of post cards, coasters and comics. Send him a buck at 332 Atlanta Dr., Pittsburgh, PA. 15228-1125 for a sample card and list of goodies. He also gifted me with an amazing CD called ONLY IN AMERICA (Arf! Arf! Records, Box 465, Middleborough, MA 02346) featuring cool Wayno cover art and 33 insane rockin' rarities. Write ARF ARF for info. Also ask Wayno if he'll sell you a cassette of the KIRBY STONE FOUR cuz it's a real mind blower.



LAST BUT NOT LEAST DEPT... special thanks to my old pal Preston Klik for sending me his latest CD "Buzzbomb" by his current band MY SECRET LIFE. Get on their mailing list by dropping Preston a line c/o



DivaNation, 5602 Ridge Av. Chicago, IL 60660 (cool zip, eh?). I also scored some fine records by a band called THIS BIKE IS A PIPE BOMB when they played at the HI HO LOUNGE in N'awlins. Write to Dave, Rymodee and Terry at PO Box 174, Pensacola FL. 32501 for a list of TBIAPB products. And if you find yourself in New Orleans, stop in the HI HO at 2239 St. Claude and say "Howdy" 'cause I'm

bartending and /or drinking there almost any night of the week. Adios amigos and please stay regular!

PV

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Fanzines

All zines are illustrated and "normal" page size unless otherwise noted. If your zine hasn't been here lately it's cause you didn't send a copy.

ALTERNATIVE CINEMA (#14, \$4.95) This newsstand quarterly has partially recovered from changing editors and is getting back to having more interviews (Austin's Jeff Stohlhand) indy video reviews and articles on low budget directors (this time Florida's Tim Ritter). Once a publicity outlet for Tempe Video, it now hypes releases from E. I. Video (this time PSYCHO SISTERS).

ASIAN CULT CINEMA (#20, \$6) features ULTRAMAN, directors David Lam, John Woo and Tsui Hark, the "pink films" of Yasuharu Hassebe, and columns by Max Allan Collins and Ric Meyers. The 64 pg. part color digest is available from Video Search Of Miami (see ad).

BELLES LETHALES (#1, \$3) is a 28 pg. xerox zine dedicated to strong female characters. The first issue centers of the women of BATMAN comics and TV. The illos are mostly from comics. H. E. Phillips, 2750 Holly Hail #1105, Houston, TX 77054.

BLACK CAT 13! (#1, \$1 + 2 stamps) is a new 2 pg. xerox zine dealing with monster models and movies. Tim Burton, 5045 Piccadilly Dr., Mad., WI 53714.

CINECISM (Vol. 2 #2, \$3.50) This 8 pg. quarterly film report takes a serious intelligent look behind the endless hype of Hollywood. There's a first hand look at how U.S. product dominates European theaters, the ominous merger of Cineplex Odeon and Sony/Loews (watch ticket prices go up again) and how Disney pays Hatians 28¢ an hour to make t-shirts. You shouldn't be surprised that the new head of Warners marketing division was hired away from MacDonald's. Editor Max J. Alvarez also looks at WAG THE DOG and BULLWORTH, two rare movies that bother to address the current state of media/politics. Box 40254, Washington D.C. 40254.

BLUE SUEDE NEWS (#43, \$.50) keeps getting better and this 70 pg. issue features the late Jackie Lee Cochran, Billy Lee Riley, Donnie Brooks (by Fred Hopkins), the New Orleans Jazz Festival and American roots music news and reviews. The cover story is on "Texas Wildcat" Kim Lenz (and Her Jaguars) and if she sounds as good as she looks, I want her CD. Call (425) 788-2776.

COOL AND STRANGE MUSIC (#9, \$3.95) Just found out about "America's Wackiest Music Magazine!" and I want more. The 48 pg. digest features Les Baxter (more than I ever knew about him), The Bonzo Dog Band, an interview with Jo Stafford (on her Jonathan and Darlene

novelty LPs), a centerspread of naked lady LPs and music reviews (Arthur Lyman, early Zappa, new Rundgren...). Dale Ashmun is even here (posing with The Del Rubio Triplets). 1101 Colby St. Everett, WA 98201.

EYE (#16, \$3.95) continues to surprise with great articles, this time on director James (PENITENTIARY series) Fanaka, how THE LION KING ripped off the Japanese Kimba character, Filipino cockfights, weight loss fads, Radley Metzger, the Rev. Ivan Stang and lots of reviews. It's 62 large size pgs. Call publisher/editor Lisa Crosby at (336) 370-1603.

FACTSHEET FIVE (#63, \$3.95) remains the one stop source for fanzine info and is up to a big 132 pgs. Some people say that the internet is killing off fanzines but Factsheet Five proves they're wrong. You'll find articles, reviews and order info for countless zines of every type imaginable here. Call (415) 831-5345.

FROM PARTS UNKNOWN (#2, \$6) is 68 pgs. devoted to masked wrestlers with features on Blue Demon, Japanese masked wrestlers, reviews of related toys, comics and records, the rumor that Robert Rodriguez is making a new Santo movie (!) and a pinup of Nova Grrl 3000. Publisher Keith J. Rainville is at Box 3061, New Bedford, MA 02741.

GUILTY PLEASURES (#3, \$5.95) features interviews with Argento, Romero, Cohen, Bill Hinzman, lots of reviews (including a zombie movie guide pt. 3) and Todd Tjersland (who says this will now be an annual publication) on his own NECRO FILES. It's 70 pgs. from Threat Theatre (Video) at Box 7633, Olympia, WA 98507.

JOHN AGAR FAN CLUB (#7, \$2) is 14 (high quality) xerox pgs. on all things Agar. Don't miss his BRAIN FROM THE PLANET AROUS appearance in BUTCHER BOY! Editor Scott Hughes is at 7901

Iroquis, Ct., Woodridge, IL 60517.

LIQUID CHEESE (#7, \$3) is 46 xerox pgs. featuring Chiller Theatre 97, the return of the slasher film, the top ten black light posters, (Kiss, AC/DC and Ozzy top the list), THE SADIST on DVD (!), movie, zine and music reviews. Editor Dave Kosanke is at 8123 W. Margaret Ln., Franklin, WI 53132.

M.A.M.A. (#47) is 20 xerox pgs. covering the careers of Kinnosuke Nakamura (GOYOKIN) and Toshiro Mifune. Martial Arts Movie Associates is \$15 for 4 issues from William Connolly, 6635 DeLongpre #4, Hollywood, CA 90028.

MANSPLAT (#12, free locally) is a 16 pg. newspaper with funny articles on booze, beards, panties and naked women plus reviews and "10 Reasons Why The Archies Are Better Than Pink Floyd." You'll wish your city had a free paper like this. Editor Jeff Gilbert is at 2318 2nd Ave., #591,



Seattle, WA 98121.

METASEX (#1) marks the return of Bill (Sleazoid Express) Landis to fanzines. This "journal of sexual curiosity" includes a detailed look at the films of Gerard Damiano (including quotes from porn actor "Bobby Spector"), LOVE ME DEADLY, The Fetish Times, and a Manhattan bondage store. It's 56 xerox pgs. from publisher/editor Michelle Clifford (Landis' wife) at Box 620 Old Chelsea Station, NYC 10011.

THE PHANTOM OF THE MOVIES' VIDEOSCOPE (#27, \$4.25) has 70 pgs. of all the usual reviews, news and columns plus interviews with William Asher (SHADOW ON THE WINDOW), William Lustig (UNCLE SAM), Errol Morris (THIN BLUE LINE) and "Casey Adams" from THE INDESTRUCTIBLE MAN (!). Box 216, Ocean Grove, NJ 07756.

POPWATCH (#9, \$3.95) is a huge issue (146 pgs.) with welcome interviews with Malcolm Money (the original singer with Can) and cult musician/artist Michael Hurley (he also painted the cover), Hindi film music, Jon Fahey on Antonioni, the favorite soundtracks of Holger Czukay, Eugene Chadbourne and others plus lots of music reviews and much much more. Box 440215, Sommerville, MA 02144.

P.O.V. (FOR MEN) (#22, \$2.95) This is the kind of glossy lifestyle newsstand publication that exists solely to sell cigarettes, booze and overpriced clothes to clueless jocks. Mathew Modine (on the over) talks about (surprise!) GODZILLA. The charts and humor articles are copied from Spy (or maybe Entertainment Weekly). It comes with EGG, a hipper (Mississippi juke joints, John Lurie) supplement magazine which at least has a nice Fairuza Balk cover.

ROCKTOBER (#21, \$3) comes through again with the amazing but true detailed life story of David Allan Coe (from Akron), who says he had a band in prison with Screamin Jay Hawkins (!), Edie Adams, The Kasenetz/Katz bubblegum music empire, a Skip Spence cartoon strip, other original art and reviews. It's 68 pgs. from Jake Austin, 1507 E. 53rd St. #617, Chic, IL 60615. They also sell 11 volumes of the current CHICAGO A GO GO show (for \$10 ppd) with four shows each.

SEX AND GUTS (#2, \$7 ppd) is a big 100 + pg. xerox zine with interviews with director Lech Kowalksi (DOA), Lydia Lunch, Nick Zedd, Jeff Magnum (Dead Boys), AMERICAN POP and video, music (Peter Laughner) and zine reviews. Editor Gene Suicide is at 107 Havermeier St. #17, Brooklyn, NY 11211.

SHOCK CINEMA (#12, \$5) is 48 pgs. of a nice range of reviews plus an interview with William Smith (also on the cover). The reviews sent in by readers are often the most surprising. Editor Steve Puchalski (who also hates Fine Print of Austin) is at Box 518, Peter Stuyvesant Station, NYC 10009.

SINEMA BRUT (#1, \$4) is a 24 pg. xerox zine with the films of Andrea Bianchi (BURIAL GROUND), the soundtracks of Gianfranco Reverberi, cannibal movies and Italian movie reviews. Keith Breese is at 1771 S. Quebec Way # R-104, Denver, CO 80231.

SPAGHETTI CINEMA (#68, \$6 ppd) includes West German 60s movies, SIEGFRIED movies (from Fritz Lang to Adrian Hoven), the films of David Warbeck, and the usual informative letters. It's 50 xeroxed pgs. See M.A.M.A. for address.

STREETCLEANER (#5, \$1) is 10 pgs. of rated movie reviews. They range from JUDE (A) to ILSA, SHE WOLF OF THE SS (C) to DOOM

GENERATION (F - "if you were thinking of renting this, take your \$3 and burn it. You'll be out \$3, but you'll have 85 minutes of your life back and you won't have these images playing back on your subconscious."). Dymon, Enlow, Box 3376, Antioch, CA 94531.

TAIL SPINS (#30, \$3) offers The Melvins (with interview and discography), a detailed history of cannibalism (including The Donner Party), hermaphrodites, plus lots of music and print reviews. 96 pgs., from Editor Brent Ritzel is at Box 1860, Evanston, IL 60204.

THEY WON'T STAY DEAD (#31, \$2) is 8 xerox pgs. of movie (SLAVE TRADE IN THE WORLD TODAY, THE LOVE BUTCHER) and music (Hemlock, Lollipop) reviews. Brian Johnson, 11 Werner Rd., Greenville, PA 16125.

TOXIC EGGS (#5, \$2) is 12 xerox pgs. of movie reviews including THE DEVIL'S NIGHTMARE, CRIMINALLY INSANE (and it's sequels) and CRASH and ROT. John Monsees (of Bizarre Video) is at 348 Grove St., 4th Fl., Jersey City, NJ 07302.

UGLY THINGS (#16, \$5.95) is the biggest yet (130 pgs.) featuring The Outsiders (from Holland), Union Carbide Productions (Sweden), The Bonzo Dog Band, Magic Sam, punk parody records, lots of music reviews and a free Soundtrack Of Our Lives 5 song CD. Johan Kugelberg from Goteborg is the associate editor. Editor Mike Stax is at 3707 5th Ave.,

San Diego, CA 92103.

VIDEO WATCHDOG (#46, \$6.50) features 82 digest pgs. of all the usual reviews, news and columns and highlights the EVIL DEAD trilogy, with a chapter from Bill Warren's unpublished behind the scenes book. 1 (800) 275-8395.

FOREIGN

ABASTOR (#21) is a 36 pg. digest (in Italian) containing the Amanda Lear Story (with lyrics), Kool Aid ("Really Junk Drinks Across America") and reviews of movies and weird MOR Euro LPs. Fabio Casagrande Napolin via Roma 53, 31021 Mogliano Vto (TV) Italy.

ATOMVISION (#6) has features on Commando Cody and the Republic serial flying rocket men, (including an interview with actor George Wallace), FORBIDDEN PLANET (nice color Robby painting on the cover), DR. X, and KISS MEETS THE PHANTOM. 68 pgs. (in French) from Farice Lambot, 73 bis Rue Rene Richard 60150 Janville, France.

BETTY PAGINATED (#18, \$3) continues to concentrate on sex and wrestling with an interview with porn star Jenna Jameson, Betty Page, (often naked) women of wrestling, reviews and more naked women. 48 pgs. from Box A1412 Sydney, South NSW, 1235 Australia.

THE DARK SIDE (#73, £2.95) has the usual features, reviews and Video Nasties, WAX MASK and interviews with Claudio Fragasso and Renato Polselli. 64 pgs. (some in color) from Stray Cat Box 36, Liskeard, Cornwall PL14 4YT, England.

FLESH AND BLOOD (#10, \$10) has interviews with Richard Stanley (DUST DEVIL), Ohio's Jim Van Bebber (CHARLIE'S FAMILY), the DEVIL IN MISS JONES series plus news and reviews. It's a great looking uncensored part color 68 high quality pg. magazine available from Media Publications (see ad).

HEADPRESS (#16, \$8.95) is 100 bound digest pgs. including 70s horror comics (Psycho, Nightmare...), evil kid movies, The Jim Rose circus, Led Zeppelin, movie star suicides and reviews. 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England.



HEALTER SKELTER (#7, \$7 ppd) features interviews with Jorge Buttgeriet, the creators of Headpress and Answer Me! magazines, mondo movies and Charles Manson related stuff. It's 56 uncensored pgs. (with English and Italian text) from Alex Papa, Box 1127, 40100 Bologna, Italy.

IO EMANUELLE (\$10) The fact that her (mostly 70s) movies were usually filled with hard R sex and violence didn't win Laura Gemser (from Indonesia) much respect but she's one of the best known actresses in the world. This 68 digest size pg. Italian booklet (with English and Italian text) contains a frank and interesting career interview, many photos (I love the naked shots on a horse and a swing), ads in various languages and a filmography. Gemser still looks great and about the only actor she didn't like working with was Jack Palance. It's available from Media Publications (see ad).

MUNDO CANALLA (#7, 475 Ptas.) features John Carpenter, The Ramones, JACKIE BROWN, SCREAM, GUMMO, some uncensored hard X pics (solo para adultos), news and reviews plus a feature on PV (complete with covers) with an interview with me. It's 72 high quality digest pgs. (in Spanish) from Archiduque Carlos, 28-4a, 46018 Valencia, Spain.

THE NEW BATHING BEAUTIES (Horror Pictures, \$6) This is 20 digest size pgs. of famous actresses (usually) in bathing suits. They include Martha Vickers, Joan

Caulfield, Julie Newmar, Julie Ege, Barbara Carrera, and (for some reason) 6 color pgs., of Mannon Kelly (?). We sell this along with others in the French series (see pg. 24). The next will be on Howard Vernon.

QUICK JAPAN (#18) This thick (232 pg.) digest (in Japanese) has original comics, pop star interviews, "Hong Kong Ape Vs., Tokyo Ape" (?), reviews, plus part one of a two part NYC interview with me (complete with PV covers). Yuichi Akata is the publisher but write to Tomohiro Machiyama at 101 Slocum Hts. #4, Syracuse, NY 13210, about obtaining this and Movie Treasures.

SHE DEMONS (#5) includes Mindy Clarke (KILLER TONGUE), Irish McCalla, female vampires, scream queens, and comic art. It's 22 uncensored digest size xerox pgs. (in Portuguese) from Cesar "Coffin" Souza at Rua Riachuelo 1334 sl.108, Centro-Porto Alegre, Brazil

UNCUT (#6, £4.50) This 48 high quality pg. magazine concentrates on reviews (with great looking illos) including COMMUNION (ALICE SWEET ALICE), BAD SEED, DEMENTED, SLAUGHTER HOTEL, OBSESSION, and NATURAL BORN KILLERS with detailed looks at what has been censored by the BBFC (a lot). Paul J. Brown and his Midnight Media are at Box 211, Huntington, PE18 8WD, England.



Laura Gemser

PV

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|---|---|
| ☐ Alien Prey ('83/UK) Alien interlopes lesbians | ☐ The Last Hunter ('80/Italian) Tisa Farrow, Uncut |
| ☐ Amuck! ('78/Ital.) Farley Granger, Barbara Bouchet | ☐ The Legend of Blood Castle ('72/Spain-Italian) |
| ☐ Assault ('70/UK) Suzy Kendall, Frank Finlay | ☐ Legend of the Wolfwoman ('76/Italian) Nude wolf! |
| ☐ Asylum Erotica ('71/Ital) Klaus Kinski, Rosalba Neri | ☐ Let's Get Laid ('77/UK) Linda Hayden in sex romp |
| ☐ Autopsy ('76/Italian) Mimsy Farmer, aka "Tarot" | ☐ The Love Camp ('80/German) Laura Gemser naked |
| ☐ Baba Yaga ('69/Ital) Carroll Baker, Isabelle De Funes | ☐ The Loves of Inna ('73) Uncut 'X'. Jess Franco dir. |
| ☐ A Bell From Hell ('73/Spain) Viveca Lindfors | ☐ Make Them Die Slowly ('80/Ital.) Umberto Lenzi dir. |
| ☐ Beyond the Door ('74/Italian) Exorcist exploitation | ☐ Ms. Sletto ('69/Ital.) Brigitte Skay, Fred Williams |
| ☐ The Big Bust Out ('73/Ital) WIP Epic, Nudity & rape | ☐ The Mummy's Revenge ('73) Paul Naschy. Gory! |
| ☐ The Black Panther ('79/UK) Joan Collins in disco sex movie | ☐ Naked Super Witches of the Rio Amore ('77) Franco |
| ☐ The Blood Spattered Bride ('72/Ital) Carmilla rises | ☐ Night of the Seagulls ('75/Spain) 4th Blind Dead |
| ☐ The Body ('67/Italian) Carroll Baker's 1st Giallo | ☐ Night Train Murders ('74/Ital.) Aldo Lado dir. |
| ☐ Body Talk ('81/X) Angelique Pettyjohn, Kay Parker | ☐ Nothing But the Night ('72/UK) C. Lee, P. Cushing |
| ☐ Brain of Blood ('71/Filipino) Al Adamson directs | ☐ Nuns of S'ant Archangelo ('73/Italian/Letterboxed) |
| ☐ Buried Alive ('79/Ital.) Twisted Joe D'Amato dir. | ☐ Orgas Inconfessables de Emmanuelle ('82/ in Spain.) |
| ☐ Burke and Hare ('71/UK) Yvette Stensgaard nude! | ☐ The Other Hell ('80/ Italian) Possessed naked nuns! |
| ☐ Cannibal Holocaust ('79/Ital./Letterboxed) Uncut | ☐ Pets ('73/UK) Topless women in chains & cages |
| ☐ Castle of Unholy Desires ('67/Spain) Adrian Hoven dir. | ☐ Pirates of Blood River ('62/UK) Christopher Lee |
| ☐ Cat O'Nine Tails ('71/Italian/Libx.) Argento classic | ☐ The Raincoat Crowd ('79/X) Desiree Cousteau |
| ☐ Count Dracula ('78/BBC TV) Louis Jordan. 2 hrs | ☐ The Rogue ('76/Ital) Barbara Bouchet, Margaret Lee |
| ☐ Creature with the Blue Hand ('71/German) K. Kinski | ☐ The Rue Morgue Massacre ('72/Spain) Paul Naschy |
| ☐ Cutthroats Nine ('73/Italian) Violent Eurowestern! | ☐ Salon Kitty ('76/Ital.) Helmut Berger, Ingrid Thulin |
| ☐ Dark Places ('72/UK) Joan Collins, Christopher Lee | ☐ Seance on a Wet Afternoon ('64/UK) Kim Stanley |
| ☐ Dark Waters ('94/UK-Italian) Louise Salter | ☐ Seven Blows of the Dragon ('73/Chin-Eng dubbed) |
| ☐ Death Faces ('88/UK) Disgusting real atrocities! | ☐ The Sex Machine ('75/Italian) Agostina Belli, "R" |
| ☐ Deep Red ('75/Libx./Italian) Dario Argento. Uncut | ☐ The Sexorcist ('74/Ital.) Stella Carmichael writes! |
| ☐ The Devil ('75/Chin./Eng. Dub) Gory Exorcist Fu! | ☐ The Sin of Adam and Eve ('72/Mex.) Bible nude! |
| ☐ The Devil Doll ('64/UK) Yvonne Romain | ☐ Slaughter of the Vampires ('62/UK.) Walter Brandi |
| ☐ The Devil Ship Pirates ('64/UK) Christopher Lee | ☐ Slave of the Cannibal God ('78) Ursula Andress |
| ☐ The Devil's Wedding Night ('73/Italian) Sarah Bay | ☐ Slavers ('79) Slave trade epic. Britt Ekland, Ron Ely |
| ☐ Démon Witch Child ('74/Spain.) A. de Ossorio dir. | ☐ S.S. Hell Camp ('76/Ital) Violence, Nudity, Torture! |
| ☐ Desert Tigers ('79/Ital.) Lea Lander & raping Nazis | ☐ Stalene Motel ('75/Ital) Ursula Andress, Barbara Bach |
| ☐ Dr. Jekyll et les Femmes ('81/in Fren/Libx) Udo Kier | ☐ Syndicate Sadists ('72/Ital.) Umberto Lenzi directs |
| ☐ Dracula Blows His Cool ('79/German) Sex farce | ☐ Terror ('74/Italian) Nun takes revenge on her rapist |
| ☐ Emmanuelle's Revenge ('76/Ital.) Joe D'Amato dir. | ☐ The Terronauts ('67/UK-Amicus) Zena Marshall |
| ☐ Escape From Blood Plantation ('75/Ital.) Udo Kier | ☐ Tiffany Jones ('74/UK) Anouska Hempel. Sex spoof |
| ☐ Eyes Without a Face ('59/in French/Eng.subs/Libx.) | ☐ 'Tis Pity She's A Whore ('75/Ital.) Charlotte Rampling |
| ☐ Frankenstein's Great-Aunt Tillie ('83/UK)Pleasance | ☐ Titillation ('82/X)Angelique Pettyjohn, K. Natavind |
| ☐ Fraulein Devil ('77/Ital) 3rd Reich Pleasure Train | ☐ Tomb of Torture ('63/Italian) Annie Albert |
| ☐ The Groove Room ('73/UK) Diana Dors. Sex comedy | ☐ Torso ('73/Italian) Suzy Kendall, John Richardson |
| ☐ Horror of the Zombies ('74/Spain) 3rd Blind Dead | ☐ Torture Chamber of Dr. Sadism ('67/Ital) Chris Lee |
| ☐ Hot & Saucy Pizza Girls ('78/X) Desiree Cousteau | ☐ Tower of Evil ('72/UK)Bryant Halliday, Jill Haworth |
| ☐ The House That Dripped Blood ('70/UK)Ingrid Pitt | ☐ 2069: A Sex Odyssey ('78/Ger.) Sci-Fi Alien Babes |
| ☐ The Human Beast ('78/Italian) Helmut Berger | ☐ Twitch of the Death Nerve ('71/Italian) Mario Bava |
| ☐ Hundra ('85/Ital.) Laurence Landon, Marissa Casel | ☐ The Vampire and the Ballerina ('60/Ital) W. Brandi |
| ☐ I Want You ('78/X) Uchi Digart, John Holmes | ☐ Vampire Hooks ('79/ Filipino) John Carradine |
| ☐ The Icebox Murders ('81/Spain) Jack Taylor | ☐ El Vampiro ('57/Mex./ in Spanish) German Robles |
| ☐ Ion of the Damned ('74/Australian) Alex Cord | ☐ Vampyres ('74/UK/Uncut) Anulka, Marianne Morris |
| ☐ Island of the Burning Doomed ('67/UK) P. Cushing | ☐ The Virgin of Nuremberg ('63/Italian) Chris Lee |
| ☐ Lady Stay Dead ('83/Aust) Gory psycho on the loose | ☐ Welcome to Blood City ('77/UK) Jack Palance |
| ☐ Land of the Minotaur ('77/UK) Peter Cushing | ☐ When the Screaming Stops ('72/Spain) Helga Line |
| | ☐ A Witch Without a Broom ('68/Spain) Maria Perschy |
| | ☐ Witchfinder General ('68/UK)Vincent Price, Uncut |

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TENDERNESS OF THE WOLVES - Ulli Lommel's controversial serial killer/child molester film. Exclusive re-mastered print. Ignore the 10th generation copies offered by others. In German.
VEIL OF BLOOD 1970 A lesbian vampire film directed by Joe Sarno. A couple seek refuge in a castle inhabited by nude females dabbling in the Black Arts and making everyone into a sex slave. Mint re-mastered French print.

BARE BREASTED COUNTESS 1973 Jess Franco, Lina Romay - XXX version in English - a countess sucks blood as well as other things - this widescreen print was compiled from 3 alternate prints making this the longest in existence. Contains a supplemental section with alternate versions of scenes.

NINE LIVES OF A WET PUSSYCAT 1977 Abel (Bad Lieutenant) Ferrara directs this XXX Blaxploitation film.

NIGHT OF THE EXECUTIONER 1992 Paul Naschy becomes a violent executioner after he finds his family has been slaughtered and his wife and daughter gang raped. Violent. In Spanish.

SEXO SANGRIENTO (BLOODY SEX) 1981 Super-rare! 3 lesbians go to an old castle and have sex whenever the opportunity arises. Someone is killing the girls one-by-one and leaving their naked bloody bodies. In Spanish.

VIVA LA MUERTE 1971 A very strange film filled with surreal and symbolic sequences. Played against a backdrop of torture and death. A young boy who has incest fantasies finds people around him abducted and killed. In French.

THINGS 1989 a mad doctor impregnates an infertile woman which causes spider like creatures to rip out of her stomach and try to eat the remaining cast members - lots of slime & gore - with porn star Amber Lynn, really goofy dialog.

EROTIC NIGHTS OF THE LIVING DEAD 1979 Exclusive uncut XXX Joe D'Amato - subtitled by Video Vortex - gory, rotting flesh eating zombies, cannibalism, sex, Laura Gemser
ANGEL ABOVE, DEVIL BELOW - XXX - A girl finds her pussy is possessed by Satan. It speaks in a demonic voice and makes her have sex.

PUSSY TALK The story of a girl and her talking vagina. She meets a guy with a talking penis. Her pussy starts having a conversation with his cock. Directed by Claude Mulot. Letterboxed in French

LES GRIFFES DE LA MORT A girl takes a job at a creepy mansion that includes a barrage of strange insane characters. The inmates abduct a girl from her bed. They kill her and pull out her entrails and eat them. The new girl starts to get suspicious. In French.

THE CASE OF THE SMILING STIFFS Sean (Last House on the Left) Cunningham directs Last House star Fred Lincoln and Harry Reems. A female vampire is killing men by sucking their dicks. The men die with a permanent erection.

BLACK EMANUELLE 1975 Extremely rare XXX version. Laura Gemser's first Emanuelle role in her first onscreen adventure.

VIDEO VORTEX'S GYNECOLOGICAL HORRORS 1997 We have produced a tape featuring the grossest venereal disease images as well as the grossest, diseased sexual organs we can find. Includes both males and females. **WARNING:** this tape will probably make you not want to have sex for about a week.
WAX MASK 1997 This is the film Lucio Fulci was to direct before his death. Produced by Dario Argento. Gory with cool ffx. In English widescreen.

MEMOIRS OF A FRENCH WHORE 1979 A beautiful girl's descent into 'the life' - the world of prostitution after she falls for Mr. Pimp. When she isn't fighting with her pimp-boyfriend, she survive her psycho-Johns, and others who beat, rape and rob her. The pimp retaliates by forcing 2 brothers that raped her to have sex with each other. Her pimp goes berserk when she tries to leave. Now in English for the first time. Starring Miou Miou.

SWEDISH LOVE STORY 1977 XXX sexthriller made in Sweden. A young Swedish girl spies on her mother having sex and ends up being initiated into the world of sex. Her mother is forced by the mob into a blackmailing scheme where she is filmed with various men having sex. The film ends in a depressing suicide. In Swedish.

CATHERINE CHERIE - Hubert Frank directs this Euro-sexploitation film filled with beautiful nude Euro-babes. A vacation in exotic locations filled with sex. A sexual deviant who would peep at people having sex lurks in the background foreshadowing the murderous ending.

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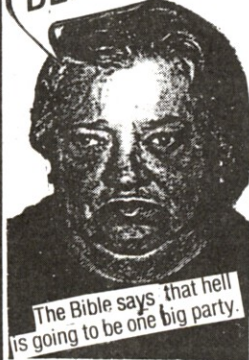
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PHILIP ABBOTT (73), from Lincoln, Nebraska, was in *THE INVISIBLE BOY* (57), *HANGAR 18* (80) and *STARRY NIGHT* (98) and was a regular on *THE F. B. I.* (65-74). His many TV credits include *HITCHCOCK*, *ONE STEP BEYOND*, *TWILIGHT ZONE*, *OUTER LIMITS*, *BIONIC WOMAN*, and *THE SIX MILLION DOLLAR MAN*.

JEROME (Jay Lewis) **BIXBY** (75), from Lincoln, Nebraska, wrote the screenplays for *IT! THE TERROR FROM BEYOND SPACE*, *THE CURSE OF THE FACELESS MAN* and *THE LOST MISSILE* (all 58), four *STAR TREK* episodes and the stories for *FANTASTIC PLANET* (66) and the *Its A Good Life* segment of *TWILIGHT ZONE* (83). Bixby wrote over 1,300 short stories.

LLOYD BRIDGES (85), from San Leandro, CA, made his Broadway debut in 37, then was signed to Columbia in 40. Other early roles were in *HERE COMES MR. JORDAN* and *THE LONE WOLF TAKES A CHANCE* (both 41), *ALIAS BOSTON BLACKIE* (42), *CRIME DOCTOR'S GREATEST CASE* and a *Three Stooges* short (43), *THE MASTER RACE* (44), the serial *SECRET AGENT X-9* (he was X-9) and *STRANGE CONFESSION* (both 45), *SIXTEEN FATHOMS DEEP* (48) and *HOME OF THE BRAVE* (49). He was a HUAC witness in the early 50s (he had been a Communist party member) and was briefly blacklisted. 50s roles included *ROCKETSHIP X-M* (50), *HIGH NOON* (52), *THE LIMPING MAN* (53), Corman's *APACHE WOMAN* and Hammer's *THE GLASS TOMB* (both 55). The popular syndicated *SEAHUNT* series (57-61) also sometimes featured his sons Beau (aka Lloyd Bridges III - born in 41) and Jeff (born in 49). *AROUND THE WORLD UNDER THE SEA* (66), *DELIVER US FROM EVIL* (75), *ROOTS* and *THE 5TH MUSKETEER* (both 77) and *BEAR ISLAND* (80) followed. After *AIRPLANE* (81), Bridges was often in comedy roles. Later credits include *AIRPLANE 2* (82), *ALICE IN WONDERLAND* (85), *WEEKEND WARRIORS* (86), *JOE VS. THE VOLCANO* (90), *HOT SHOTS!* (91), *HONEY I BLEW UP THE KID* (92), *HOT SHOTS PART DEUX* (93), *BLOWN AWAY* (94), *OUTER LIMITS: THE SANDKINGS* (95), and *MAFIA!* (98). Bridges was also in many westerns, on many TV shows (even *SEINFELD*), and in dozens of TV movies.

JERRY CAPEHART (69) was a songwriter (of many hits) and manager. His most famous song "Summertime Blues" was written with Eddie Cochran. He had brain cancer.

JAKE CAREY (74), from Pulaski, VA, was bass vocalist and a founding member (with his cousin Zeke) of the *Flamingos*. They recorded for several labels before having 2 R+B hits on Checker (in 56). Carey reformed the group and they hit with the #11 "I Only Have Eyes For You" (in 59) on End. 10 other songs made the top 100 by 1970, then the group played the oldies circuit. Carey died of a heart attack last Dec.



HELEN CARTER (70), from Virginia, became part of the famous "first family of country music," The Carter Family in the late 30s. In the early 40s Helen (the oldest sister) was part of The Carter Sisters (and Mother Maybelle). After sister June married Johnny Cash, they toured and recorded with him (again as The Carter Family) on Columbia. She retired just three years ago.

JACKIE LEE COCHRAN (64), from Dalton, Georgia, was a (part Cherokee) rockabilly singer known as "Jack The Cat." He was in the Monroe movie *LET'S MAKE LOVE* (60) and on

the soundtrack of *TEENAGE CRUISERS* (76). Reissues of his rare 50s/60s singles and his 70's Rollin Rock Lps made him a cult star in Europe and the Cramps recorded his "Georgia Lee Brown." Cochran died from a heart attack in January.

ROBERT W. CRESSE (61), produced adults only movies, usually directed by his partner R. L. Frost. Their Olympic Int. released many features, including Euro movies that they added new scenes to. They also owned theaters and sometimes acted. Some credits are *ONCE UPON A NIGHT* (61), *HOUSE ON BARE MOUNTAIN* (Cresse also acts in drag) and *SURFTIDE 77* (both 62), *HOLLYWOOD'S WORLD OF FLESH AND LOVE IS A FOUR LETTER WORD* (both 63), *MONDO FREUDO* and *MONDO BIZARRO* (both 66), *LOVE CAMP 7*, *HOT SPUR* and *THE PICK UP* (all 68), and *THE SCAVENGERS* (69). Cresse, who had been shot by L.A. cops in the 70s, retired to Florida. He died from a heart attack.

TOM D'ANREA (88) from Chicago, played the neighbor Gillis on *THE LIFE OF RILEY* (53-8). A radio comedy writer, he was also in 40s movies.

ANATOLE DAUMAN (73), from Warsaw, Poland, was a top producer of many, often controversial (mostly) European films including *HIROSHIMA MON AMOUR* (59), *LAST YEAR AT MARIENBAD* (61), *LA JETEE* (62), *MASCULIN-FEMININ* (66), *IMMORAL TALES* and *THE BEAST* (both 74), *IN THE REALM OF THE SENSES* (76), *THE TIN DRUM* (79), *PARIS, TEXAS* (84), *THE SACRIFICE* (86), *WINGS OF DESIRE* (87) and *UNTIL THE END OF THE WORLD* (94). He started his own company, Argos Films in 49. He died of a heart attack.

JOHN DEREK (Derek Harris) (71), from Hollywood, made his acting debut in *KNOCK ON ANY DOOR* (49) as a JD who wanted to "live fast, die young, and have a good looking corpse." Other roles were in *ALL THE KING'S MEN* (49), *ROGUES OF SHERWOOD FOREST* (50), *MASK OF THE AVENGER* (51), *ADVENTURES OF HAJJI BABA* (54), *THE TEN COMMANDMENTS* (56), *OMAR KHAYYAM* (57), *PRISONER OF THE VOLGA* (58), and *EXODUS* (60). In 64, his wife Ursula Andress was in *NIGHTMARE IN THE SUN* (he produced and acted) and *ONCE BEFORE I DIE* (he was P/D and acted). He was D/cine. for *TALE OF THE COCK*



Lloyd Bridges

(66), with wife Linda Evans. Wife Bo Derek (Mary Kathleen Collins) was in his *FANTASIES* (73) when she was 16, then *TARZAN THE APE MAN* (81), *BOLERO* (84) and *GHOSTS CAN'T DO IT* (90). His first wife and mother of his two children was French actress Pati Behrs. He also directed *A BOY, A GIRL* (68) and *LOVE YOU* (78), with a porn star cast. Derek died of a heart ailment.

LINWOOD GALE DUNN (93), from NYC, was an Oscar winning visual FX cinematographer who worked on "nearly 200" films including *KING KONG* (33), *CITIZEN KANE* (41), *MIGHTY JOE YOUNG* (49), and *THE THING* (51). He later was a consultant on many films and the *STAR TREK* TV series.

GENE (Eugene Barton) **EVANS** (75), from Holbrook, Arizona, was a red haired character actor in movies since 47. The WWII sergeant worked frequently for Sam Fuller and Jack Webb and acted with both Ron and Nancy Reagan. Some credits are *CRISS CROSS* and *IT HAPPENS EVERY SPRING* (both 49), *THE STEEL HELMET*, *THE ASPHALT JUNGLE*, *STORM WARNING* and *JET PILOT* (all 50), *FIXED BAYONETS!*, *THE BIG CARNIVAL* and *I WAS AN AMERICAN SPY* (all 51), *PARK ROW* (52), *HELL AND HIGH WATER*, *DONOVAN'S BRAIN* and *THE GOLDEN BLADE* (all 53), *CATTLE QUEEN OF MONTANA* and *THE LONG WAIT* (both 54), *CRASHOUT* (55), *FORTY GUNS* (57), *REVOLT IN THE BIG HOUSE* (58), *THE GIANT BEHEMOTH* and *YOUNG AND WILD* (both 59), *SHOCK CORRIDOR* (63), *THE BALLAD OF CABLE HOGUE* (70), *PAT GARRETT* and *BILLY THE KID*, *WALKING TALL* and *A KNIFE FOR THE LADIES* (all 73), *DEVIL TIMES FIVE* (74) and *FIRE!* (77). He was a regular on *MY FRIEND FLICKA* (56-58) and *MATT HELM* (75/6), was on *DRAGNET* (many times), *SCIENCE FICTION THEATRE*, *HITCHCOCK*, *THE INCREDIBLE HULK* and *FANTASY ISLAND* and was in many TV movies. He had retired to a farm in Jackson, TN.

GENE FOWLER JR. (80), from Denver, CO, was an editor (he worked with Fritz Lang in the early 50s) who directed seven 50s features including *I WAS A TEENAGE WEREWOLF* (57), *I MARRIED A MONSTER FROM OUTER SPACE* (58), and *THE REBEL SET* (59). Fowler later turned to TV work and was still editing in the 80s. His novelist father was a best friend of John Barrymore.

DOUGLAS (Daniel Vincent) **FOWLEY** (86), from the Bronx, was in "200" films including *MAD GAME* (33), *I HATE WOMEN* (34), *NIGHT LIFE OF THE GODS* (35), *CHARLIE CHAN ON BROADWAY* (37), *MR. MOTO'S GAMBLE* (38), *ELLERY QUEEN* (40), *THE DEVIL WITH HITLER* and *MAN IN THE TRUNK* (both 42), *ONE BODY TOO MANY* and *ENEMY OF WOMEN* (both 44), *SCARED TO DEATH* (47), *DOCKS OF NEW ORLEANS* (48), *MIGHTY JOE YOUNG* (49), *TARZAN'S PERIL* and *KILLER SHARK* (both 50), *CAT WOMEN OF THE MOON* (53), *THE NAKED JUNGLE* (54), *THE SEVEN FACES OF DR. LAO* (64), *NIGHTMARE IN THE SUN* (65), *WALKING TALL* (73), *HOMEBOODIES* (74), and *THE WHITE BUFFALO* and *BLACK OAK CONSPIRACY* (both 77). He was in several *Dead End Kids* movies, directed *MACUMBA LOVE* (59), played Doc Holliday on *WYATT EARP* (56-61) and was a regular on *GUNSMOKE* (68-74). He also appeared on *KOLCHAK* and *FANTASY ISLAND*. Fowley, (who was married at least 6 times), suffered from Alzheimer's for many years. The legendary rock singer and scenemaker Kim Fowley is his son.

JOHNNY FUNCHES (62), from Chicago, was the original lead singer

with The Dells. They first recorded in 53 (as the El Rays). He was on the original Vee Jay version of "Oh What A Nite," (#4 R+B) in 56. Funches quit in 60 and the group went on to many years of hits.

JOHN GARY (Strader) (65), from Watertown, NY, recorded about 50 LPs. 14 of them charted in the 60s (on RCA). He started as a Chicago radio singer and had his own CBS then syndicated TV variety show (66-68). He had cancer.

CLAUDIO GORA (Emilio Giordana) (84), from Genoa, Italy, was in "130" films since 1939 and directed nine features. Some roles were in *THE FACTS OF MURDER* (60), *GIDGET GOES TO ROME* (63), *UNCLE TOM'S CABIN* (65), *HELLBENDERS* (66), *JOHN THE BASTARD* (67), *DANGER DIABOLIK* (68), *FIVE MAN ARMY* (69) and *CONFESSIONS OF A POLICE CAPTAIN* (71).

STANLEY GUESS (33), from North Carolina, was a trumpet player for The Squirrel Nut Zippers. He was on their 95 debut LP but not their million selling followup. Guess OD'd from heroin.

PHIL HARTMAN (49), from Ontario, was on SNL (86 to 94) and as Troy McClure on *THE SIMPSONS* is remembered for infomercials and starring in such films as *THE GREATEST STORY EVER TOLD* and *THEY CAME TO BURGLAR CARNegie HALL*. He co-wrote *PEE WEE'S BIG ADVENTURE* (85) and also was in *THE GONG SHOW MOVIE* (80), *THREE AMIGOS* (86), *BLIND DATE* (87), *QUICK CHANGE* (90), *SO I MARRIED AN AXE MURDERER*, *CB4* and *CONEHEADS* (all 93), *GREEDY* (94), *HOUSEGUEST* (95), *JINGLE ALL THE WAY* and *SGT. BILKO* (both 96), *THE SECOND CIVIL WAR* (97) and *SMALL SOLDIERS* (98). He did commercials for MCI, McDonalds, Cheetos and many other companies. Hartman was killed in his sleep in his \$1.4 million Encino home by his third (former model) wife (who then shot herself).

PETER LIND HAYES (82), from S. F., was a singer, comedian and actor who had appeared in 30s and 40s musicals (and Vitaphone shorts) with his wife Grace. He and second wife Mary Healy were in *THE 5,000 FINGERS OF DR. T* (53) and

hosted or starred on five TV programs (49-61). Hayes also acted on *HITCHCOCK* and *THE OUTER LIMITS* and was in *ONCE YOU KISS A STRANGER* (69).

LEONARD HO was president and co-founder (with Raymond Chow) of Hong Kong's Golden Harvest. Before 1970, he had been head of production at Shaw Brothers. He produced over 500 films.

HOKE HOWELL was in *THE LAST OF THE SECRET AGENTS?* (66), *FIVE THE HARD WAY* (69), *THE KLANSMAN* (74), *FRAMED* (75), *FROM NOON TILL THREE* (76), *HUMANOIDS FROM THE DEEP* (80), *B.O.R.N.* (89), *TEENAGE EXORCIST* (90) and many other Fred Olen Ray movies. TV roles included *HERE COME THE BRIDES* (regular), *LOST IN SPACE* and *PROJECT UFO*.

JOSEPHINE HUTCHINSON (94), from Seattle, was the wife in *SON OF FRANKENSTEIN* (39). A former stage child star, she was in many movies (including *NORTH BY NORTHWEST*) and on TV shows, including *TWILIGHT ZONE*.

(Louis Marshall) **GRANDPA JONES** (84), from Niagara, KY, had his own late 20s radio show in Akron, Ohio where he was raised. He was in a King label gospel quartet with Merle Travis in the 40s, then teamed with his wife Ramona. He joined the Grand Ole Opry in 46 and also recorded



John Derek

for RCA, Decca and Monument. His country hits (both remakes) were "The All American Boy" (59) and "T For Texas" (62). Jones had been posing as an old man since the 30s. Even then his singing and banjo picking style were considered old fashioned. He appeared in COUNTRY BOY (66) and THE NASHVILLE STORY (73) and became a HEE HAW regular in 69.

JUDGE DREAD (Alex Hughes) (53) was a blonde ska music star who had 11 chart hits in England (79 to 90). The first (banned by the BBC for sexual lyrics) were called "Big Six," "Big Seven," and "Big Eight." He died (onstage) from a heart attack.

JACKIE LANDRY (56), from The Bronx, was one of the original five Chantels. The Catholic school girls had 3 top 40 hits and 5 other chart hits from 57 to 63, but are remembered for "Maybe" (#15 pop and #2 R+B) on End in 58. Landry kept the group going with replacement members until 70, then became a court reporter. She had cancer.

CHARLES B. LANG (96), from Bluff, Utah, was a cinematographer with a record 18 Oscar nominations and a career going back to the silents. Some credits are DEATH TAKES A HOLIDAY (34), THE CAT AND THE CANARY (39), THE GHOST BREAKERS (40), THE UNINVITED (44), THE GHOST AND MRS. MUIR (47), THE BIG CARNIVAL (51), SUDDEN FEAR (52), THE BIG HEAT (53), THE MAGNIFICENT SEVEN (60), ONE EYED JACKS (61), CHARADE (63), and WAIT UNTIL DARK (67).

DIETRICH LOHMANN from Germany, was a cinematographer on early Fassbinder films. American credits include DARK SHADOWS (91), PEACEMAKER (97) and DEEP IMPACT (98).

BOB MCBRIDE (51), was the lead singer for the Canadian group Lighthouse. "One Fine Morning" (#24 in 71) was the first of 5 top 100 chart hits in America. In later years, McBride became a heroin addict and faced criminal charges.

LINDA (Louis Eastman) **MCCARTNEY** (56), from Scarsdale, NY, married Paul McCartney in March 69 and later played keyboards and sang with Wings. Her lawyer father Lee V. Eastman (Epstein) and brother John represented McCartney (and Bowie, Billy Joel, Andrew Lloyd Webber...). It was Lee who convinced Paul to sue the other Beatles (and Allen Klein), officially breaking up the band. Her mother Louise Linder Eastman died at 19 in a plane crash. The Linders (from Cleveland) owned the Sterling Linder Department stores. Linda was first recognized as a photographer when her exclusive pictures of the Stones were published and she became the house photographer for the Fillmore East. The McCartneys had three children and Linda had a daughter from a previous marriage. She died from breast cancer in Arizona.

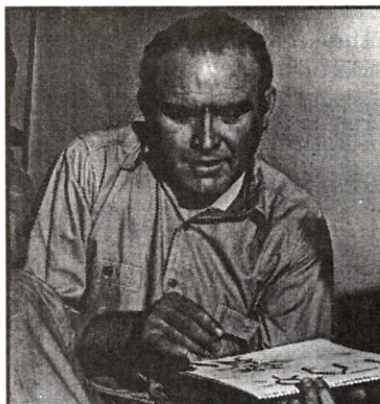
ROSE MADDOX (Rosela Arbana Brogden) (71), from Boaz, Alabama, sang with her four brothers as The Maddox Brothers and Sister Rose since the 30s. They recorded from 1947 to 57 (on Four Star, King, Decca and Columbia). The blonde "Queen of the Honky Tonks" then had 14 country chart solo hits on Capitol (59- 64). Maddox recorded rockabilly (before it was called that), bluegrass, country and gospel music. She still frequently toured Europe in the 90s.

WOLF MANKOWITZ (73), from England, was a novelist who wrote (or co-wrote) the screenplays for EXPRESSO BONGO (59), based on his play, HOUSE OF FRIGHT (60), THE DAY THE EARTH CAUGHT FIRE (61), WHERE THE SPIES ARE (65), CASINO ROYALE (67), THE

ASSASSINATION BUREAU (69) and TREASURE ISLAND (71), with Orson Welles.

GEORGES MARCHAL (Georges Louis Lucot) (77), from Nancy, France, was in films since 1940, including many historical epics. He was in FABIOLA and THE LAST DAYS OF POMPEII (both 48), ROBINSON CRUSOE and MESSALINA (both 51), THE SEVEN DWARFS TO THE RESCUE (52), THE THREE MUSKETEERS (53), THEODORA, SLAVE EMPRESS (54), SELLER OF GIRLS (57), GIRLS OF THE NIGHT and THE REVOLT OF THE GLADIATORS (both 58), LEGIONS OF CLEOPATRA (59), AUSTERLITZ (60), THE COLOSSUS OF RHODES and ULYSSES AGAINST THE SON OF HERCULES (both 61), THE SECRET MARK OF D'ARTAGNAN (62), THE DIRTY GAME (66), and Bunuel's BELLE DE JOUR (67) and THE MILKY WAY (69).

DANIEL MASSEY (64), from London, was the son of Canadian star Raymond Massey but was raised by his British stage actress mother. He was a stage actor, in films since 42 and an Oscar nominee. Some roles were in SABU AND THE MAGIC RING (57), THE JOKERS (67), FRAGMENT OF FEAR (70), VAULT OF HORROR (73 - with his better known sister Anna), THE CAT AND THE CANARY (77), WARLORDS OF ATLANTIS (78), BAD TIMING (80), SCANDAL (88) and IN THE NAME OF THE FATHER (93). Actress Adrienne Corri was one of his 3 wives. The other two were sisters. He had Hodgkin's disease.



Gene Evans

FERDY MAYNE (Ferdinand Mayer - Horckel) (81), from Mayence, Germany, was sent to England as a teenager. He was on BBC German language propaganda broadcasts during the war and was a special correspondent for the Nuremberg trials. The (Jewish) actor was often cast as Nazis, vampires and other villains. He was in over 150 features including OLD MOTHER RILEY OVERSEAS (43), ALL HALLOWE'EN (52), BLUE MURDER AT ST. TRINIAN'S (55), BEN HUR (59), FREUD (62), THE FEARLESS VAMPIRE KILLERS (67), THE MAGIC CHRISTIAN, WHERE EAGLES DARE and THE BEST HOUSE IN LONDON (all 69), THE VAMPIRE LOVERS and VON RICHTHOFEN AND BROWN (both 70), THE VAMPIRE HAPPENING (71), BARRY LYNDON (75), THE FORMULA and HAWK THE SLAYER (both 80), FRIGHTMARE, YELLOWBEARD and THE WINDS OF WAR (all 83), CONAN THE DESTROYER, THE SECRET DIARY OF SIGMUND FREUD, HOWLING 2 (all 84), NIGHT TRAIN TO TERROR (85), PIRATES and HOT CHILI (both 86), RIVER OF DIAMONDS and MY LOVELY MONSTER (both 90) and KNIGHT MOVES (92). Mayne acted on MASTER OF VENUS, DANGER MAN, THE SAINT, and SECRET AGENT and, after moving to Hollywood in the 70s, many American TV shows. One of his daughters is actress Belinda Mayne. He had Parkinson's disease.

BOB MERRILL (77), from Philadelphia, wrote 50s pop hits ("How Much Is That Doggie In The Window," "If I Knew You Were Coming I'd Have Baked A Cake" ...), was a Broadway lyricist, wrote the songs for THE WONDERFUL WORLD OF THE BROTHERS GRIMM (62), FUNNY GIRL (68), Roger Corman's HOW TO MAKE IT (69) and MR MAGOO'S HOLIDAY FESTIVAL (70) and wrote the screenplays for MAHOGANY (75) and W. C. FIELDS AND ME (76). Merrill shot himself in front of his Beverly Hills home.

JEANETTE NOLAN (86), from L.A., was in Orson Welles' MACBETH (48), THE BIG HEAT (53), MY BLOOD RUNS COLD (65), CHAMBER OF HORRORS (66), THE RELUCTANT ASTRONAUT (67), AVALANCHE and

THE MANITOU (both 78), **GOLIATH AWAITS** (81), **CLOAK AND DAGGER** (84) and **THE HORSE WHISPERER** (98). TV appearances included **HITCHCOCK** (4 times), **THRILLER** and **TWILIGHT ZONE** (2 each), **THE VIRGINIAN**, **MAN FROM U.N.C.L.E.**, **INVADERS**, **NIGHT GALLERY** and many others. Her husband, since 1935, was actor John McIntire (**PSYCHO**). Their late actor son Tim McIntire (**AMERICAN HOT WAX**), was actually the son of Nolan and Welles.

MAIDIE NORMAN (85) was in black cast movies like **THE PEANUT MAN** (47) and **THE WELL** (51), both with Clarence Muse, was the servant in **WHAT EVER HAPPENED TO BABY JANE ?** (62), and was in "over 200" movies including **THE FINAL COMEDOWN** (72) and **AIRPORT 77**. TV credits include **DRAGNET** and **THE MAN FROM U.N.C.L.E.**

ROLF OLSON (Rudolph Knoblich) (78), from Vienna, worked on more than 50 German movies as director and/or writer and actor. He directed **THE TURKISH CUCUMBER** (62), **THE LAST RIDE TO SANTA CRUZ** (63), **CALL GIRLS OF FRANKFURT** (66), **THE INN OF GRUESOME DOLLS** (67), **DAS GO-GO VOM BLOW UP** (68), **BLOODY FRIDAY** (72), **JOURNEY INTO THE BEYOND** and **NURSES FOR SALE** (both 77), and **EKSTASE** (78). Many of his features starred Curd Jurgens. He also made the mondo movies **SHOCKING ASIA** (80) and **SHOCKING ASIA 2** (84) as Emerson Fox.

MAUREEN O'SULLIVAN (87), from Boyle, Ireland, started acting in movies (in Hollywood) in 1930. Best known as Jane in **TARZAN THE APE MAN** (32) and five MGM sequels, she was also in **JUST IMAGINE** (30), **A CONNECTICUT YANKEE** (31), **THE THIN MAN** (34), **DEVIL DOLL** (36), **A DAY AT THE RACES** (37), **THE BIG CLOCK** (48), **WHERE DANGER LIVES** (50), **BONZO GOES TO COLLEGE** (52), **THE STEEL CAGE** (54), **THE PHYNX** (70), **THE GREAT HOUDINI'S** (76), **TOO SCARED TO SCREAM** (82) and **PEGGY SUE GOT MARRIED** (86). She and her director husband John Farrow (from Australia) had seven kids, including actresses Mia and Tisa Farrow.

ROB PILATUS (33), from Munich, Germany, was half of the Arista label duo Milli Vanilli, famous for having their Grammy revoked after it was revealed they didn't sing on their 3 #1 hits (and 2 other top 10s) during 89/90. The son of a black American serviceman and a German stripper who gave him up for adoption, Pilatus had been in rehab. He OD'd from pills and alcohol in Frankfurt.

COZY (Colin) **POWELL** (50), from Cirencester, England, played drums with bands since 65 and later was with Donovan, The Jeff Beck Group, his own Bedlam, Rainbow, Whitesnake, Emerson, Lake and Powell, Black Sabbath, and recently, Peter Green. He had three 70s UK solo top 20 instrumental records on Rak. Powell, who raced cars professionally, was recovering from a motorcycle accident. He died after crashing his Saab near Bristol. His name came from famous big band drummer Cozy Cole.

ANTONIO PROHIAS (77), from Cuba, created Mad magazine's Spy Vs. Spy strip in 61. He retired in 90 but his strip is now animated on MAD TV. Prohias had been the political cartoonist with Cuba's El Mundo.

EDDIE (Edward Thomas) **RABBITT** (53), from Brooklyn, first recorded in 64. After his "Kentucky Rain" was recorded by Elvis, he had 43 country chart hits (including 17 #1s) from 74 to 91 on Elektra,

Warner, RCA and other labels. 14 songs made the pop charts including "Drivin' My Life Away" from **ROADIE** (80). He had cancer.

GENE RAYMOND (89) (Raymond Guion), from NYC, was a blonde romantic lead in 30s movies. He was in **LADIES OF THE BIG HOUSE** (31), **IF I HAD A MILLION** (32), **ZOO IN BUDAPEST** (33), **SEVEN KEYS TO BALDPATE** (35), **MR. AND MRS. SMITH** (41), and **PLUNDER ROAD** (57), and was the voice of death in **FIVE BLOODY GRAVES** (69). TV credits include **TALES OF TOMORROW**, **THE OUTER LIMITS**, **THE MAN** and **GIRL FROM U.N.C.L.E.** and **THE INVISIBLE MAN**. His first wife was Jeanette MacDonald.

STEVE SANDERS (45), from Richmond, GA, was a guitar playing member of The Oak Ridge Boys from 87 to 96, a period of many country hits (on MCA). A former child actor, he was in **HURRY SUNDOWN** (67). He shot himself.

HARRY G. SAPERSTEIN (80), from Chicago, handled licensing for Elvis, Roy Rogers, Godzilla, The Lone Ranger, Lassie and other famous characters in the 50s. He acquired UPA in 1960, producing Mr. Magoo, Dick Tracy and other cartoons. He was the executive producer of (or released) **THE T.A.M.I. SHOW** (64), **FRANKENSTEIN CONQUERS THE WORLD** (65), **THE BIG TNT SHOW**, **WHAT'S UP TIGER LILLY?**, **WAR OF THE GARGANTUAS** and **MONSTER ZERO** (all 66), **TURN ON, TUNE IN, DROP OUT** (67), **HELL IN THE PACIFIC** (68), many other Toho features, and **MR. MAGOO** (98).

SABRINA SESSELMANN (61), from Munich, co-starred in German movies including **FREDDIE**, **DIE GUITARRE UND DAS MEER** (59), **THE DEVIL'S DAFFODIL** (61), **THE DOOR WITH THE SEVEN LOCKS** (62) and **A COFFIN FROM HONG KONG** (64). She had cancer.

ANGEL SOUTH (55), from Port Arthur, TX, was lead guitarist for the Epic group Chase. Their "Get It On" was #24 in 71. Four members of the group died in a plane crash in 73. He also performed with Janis Joplin and Johnny Winter, wrote songs recorded solo blues LPs. South had cancer.

LESLIE STEVENS (74), from Wash. D.C., was the creator and executive producer of **THE OUTER LIMITS** (63-5). He also wrote and directed three episodes. He had worked with Orson Welles' Mercury Theatre, wrote for Broadway and scripted **THE LEFT-HANDED GUN** (59). He directed and wrote **INCUBUS** (65) - with dialog in Esperanto! Stevens created and or produced the series **STONEY BURKE**, **IT TAKES A THIEF**, **NAME OF THE GAME**, **MC CLOUD**, **SEARCH**, **INVISIBLE MAN**, and **GEMINI** and produced, directed and/or wrote many TV episodes (since the 50s) and movies. He also co-wrote **BUCK ROGERS** (79), **SHEENA** (84), **RETURN TO THE BLUE LAGOON** and others and directed **THREE KINDS OF HEAT** (87).

JOE STUBBS (Stubbs) (56), from Detroit, was a member of The Falcons, The Contours, The Originals and 100 Proof Aged In Soul, best known for "Somebody's Been Sleeping" (in 70). Stubbs sang lead on The Falcon's two R+B chart singles and the crossover hit "You're So Fine" in 59, then was replaced by Wilson Pickett. His older brother is Levi Stubbs of The Four Tops. Jackie Wilson was their cousin. Stubbs died in January from heart problems.

ROCKIN' SYDNEY (Sidien) (59), from Louisiana, recorded 7 Lps of zydeco music. His most popular song was "(Don't Mess With) My Toot Toot" in 85 (David Carradine was in the video). Sydney had cancer.



By Gene Fowler, Jr.

CLAY VAUSE (Clay Mation) (34), was leader of the Kent, Ohio band Indian Rope Burn which released 3 LPs since the late 80s. He had brain cancer.

LUDWIG (Luggi) **WALDLEITNER** (84), from Kirchseeon, Oberbayern, Germany, produced over 100 movies (since 52) including *BRAINWASHED* (60), *THE BATTLE OF THE MODS* (66), *VENUS IN FURS* (69), *DAUGHTERS OF DARKNESS* (71), *LISA AND THE DEVIL* (72), and *SEVEN DEAD IN A CAT'S EYE* (73).

J. T. (James Patrick) **WALSH** (54), from S.F. (but raised in W. Germany), was in *GOOD MORNING VIETNAM* (87), *TEQUILA SUNRISE* (88), *THE BIG PICTURE* and *WIRED* (both 89), *THE GRIFTERS* and *MISERY* (both 90), *IRON MAZE* and *BACKDRAFT* (both 91), *THE LAST SEDUCTION*, *RED ROCK WEST*, *NEEDFUL THINGS* and *SNIPER* (all 93), *THE CLIENT* and *MIRACLE ON 34th ST.* (both 94), *THE BABYSITTER* and *NIXON* (both 95), *SLING BLADE* (96) and *BREAKDOWN* (97). Walsh didn't begin his film career until in his 40s, after appearing in David Mamet plays. He died from a heart attack.

HELEN WARD (82), from NYC, was the featured vocalist with Benny Goodman (34-36) and sang original hit versions of "Blue Moon," "Goody Goody," and "These Foolish Things." Ward also sang with Teddy Wilson, Gene Krupa, Bob Crosby, Joe Sullivan and Harry James and toured with Goodman again in the 50s.

GUS WAYNE (77), from The Bronx, played a Munchkin soldier in *THE WIZARD OF OZ* (39) and later became famous as "Little Johnny," the Philip Morris cigarette bellhop for live promotions, ads and commercials. He was also "Mr. Lucky" for the Lucky Vegas casino in the 60s. Wayne was married (since 52) to midget actress Olive Brasno Wayne, who died just two days after he did (see PV #27).

HELEN WESTCOTT (Myrthas Helen Hickman) (70), from Hollywood, was a child stage actress, also in the film *A MIDSUMMER NIGHT'S DREAM* (35). Some later roles were in *WHIRLPOOL*, *HOMICIDE* and *ADVENTURES OF DON JUAN* (all 49), *PHONE CALL FROM A STRANGER* (52), *ABBOTT AND COSTELLO MEET DR. JEKYLL...* (53), *HOT BLOOD* (56), *GOD'S LITTLE ACRE*, *INVISIBLE AVENGER*, and *MONSTER ON THE CAMPUS* (all 58), and *STUDS LONIGAN* (60). She had cancer.

RUDY WEST (65), from Newport News, VA, was (with his brother Bernie), one of the founding members of The Five Keys. The vocal group had 7 R+B (4 pop) chart hits (51 - 56) on *Aladdin*, then *Capitol*. Although he quit several times (the first time he was drafted), West was still recording with the group in the late 80s.

CLIFTON WHITE (77) led Sam Cooke's back up band and played guitar on all of his records. Discovered by Louis Armstrong, he had been a replacement guitarist for The Mills Brothers during WWII. White co-wrote the 95 book, *You Send Me: The Life And Times Of Sam Cooke*.

MARK WILLIAMS (38), from San Jose, CA, created the special effects for "over 60" features since opening his own shop in 87. He worked for James Cameron, Sam Fuller, Larry Cohen, David DeCoteau, Fred Olen Ray (who he also wrote scripts for), and others, and was effects design coordinator for Alice Cooper, Poison and other bands. Williams, who also appeared in films, had recently become the head of FX for Full Moon. He died from respiratory failure.

ROZZ WILLIAMS (34), from L.A., was the original singer of the

"Goth" group Christian Death, formed when he was 16. The group recorded many EPs and LPs (some for Euro labels) from 81 until the early 90s (and influenced Marilyn Manson). Williams, who also led the group Shadow Project, hanged himself.

WENDY O. WILLIAMS (48), from Webster, NY, was the singer for The Plasmatics, known for simulated sex and violence, chainsaws and Mohawk haircuts. They released their own EPs in 79 then recorded for Stiff America and Capitol. The group appeared on *BEAT CLUB*, *TOM SYNDER*, *FRIDAYS*, *SOLID GOLD*, and *SCTV NETWORK*. Williams also recorded several 80s solo LPs and "Stand By Your Man" with Motorhead. In 81 she was acquitted of obscenity charges in Cleveland (for wearing shaving cream onstage). She had performed in live Times Square sex shows, appeared in *CANDY GOES TO HOLLYWOOD* (79) and several other X movies, and co-starred in *REFORM SCHOOL GIRLS* (86). Williams shot herself near her CT. home.

KURT WINTER (51), from Winnipeg, Canada, was the Guess Who's lead guitarist from 70 (when Randy Bachman left) to 74. They had 14 American chart hits on RCA including 7 top 40s with Winter (who co-wrote many of them). "Share The Land" was the most successful at #10.

MARVIN WORTH (72), from Brooklyn, produced *WHERE'S POPPA?* (70), *LENNY* (74), *THE ROSE* (79), *UP THE ACADEMY* (80), *SOUP FOR ONE* (82), *UNFAITHFULLY YOURS* (84), *LESS THAN ZERO* (87), *PATTY HEARST* (88), *FLASHBACK* (90), *MALCOLM X* (92), *DIABOLIQUE* and *NORMA JEAN AND MARILYN* (both 96) and *GIA* (98). He had been a jazz promoter, the manager of Lenny Bruce and a writer for many major comedians and TV shows. Worth had cancer.

TAMMY WYNETTE (Virginia Wynette Pugh) (55), from Itawamba County, Miss., had 20 #1 country hits, all on Epic and all produced by Billy Sherrill. A former beautician, she had a total of 70 country chart hits (from 66 to 80) and 11 on the pop charts. She was married to George Jones (from 69-75) and they had 11 country hits together (from 71 to 80). She had several more hits in the 80s, spent time in the Betty Ford clinic in 85 and had a surprise #11 pop hit ("Justified And Ancient") in 92 with the British KLF. The "first lady of country music" recorded over 50 LPs, had four other husbands, five daughters, one son and seven grandchildren. Annette O'Toole played her in *STAND BY YOUR MAN* (81). Wynette died from a blood clot.

HENRY YOUNGMAN (Henry Yungman) (92) was born in Liverpool, England, and raised in Brooklyn. The 6' 2" violin playing king of the one liners was a regular on Kate Smith's late 30s radio show, had his own TV variety show in 55, appeared on *ED SULLIVAN* (14 times), *THE TONIGHT SHOW* and *LAUGH-IN*. He recorded a half dozen LPs on various small labels and one for Rhino (in 80). H. G. Lewis and Mel Brooks both hired him twice. Youngman appeared (usually as himself) in *A WAVE AND A WAC AND A MARINE* (44), *YOU CAN'T RUN AWAY FROM IT* (56), *NASHVILLE REBEL* and *MOTHER GOOSE A GO GO* (both 66), *THE GORE GORE GIRLS* and *THE COMEBACK TRAIL* (both 72), *SILENT MOVIE* (76), *HISTORY OF THE WORLD PT. 1* (81), *AMAZON WOMEN OF THE MOON* (85), and *GOODFELLAS* (90).

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